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Photo by Raykn Jackson

HELEN JEPSON

Soprano of the Metropolitan, Chicago, and San Francisco Opera Companies, Whose Present Concert Tours Extend from Coast to Coast

LILY PONS

returning from Europe on the SS. Bremen. She resumed her weekly Chesterfield Broadcasts on April 8 and will fill concert engagements before going to Hollywood to make her second picture, The Street Girl. Miss Pons went to Monte Carlo for special performances at the opera there. (Photo by R. Fleischut.)

HENRI DEERING,

pianist, on March 24 closed a series of sonata recitals with Boris Koutzen, violinist, in New York. Mr. Deering joined Beatrice Harrison, cellist, in Town Hall, New York, on March 4. They also played in Boston, March 18. (Arnold Genthe photo.)

KIRSTEN FLAGSTAD

on a weekend in Long Island. The Norwegian soprano resumes her concert tour on April 13.

FRANK MANNHEIMER,

pianist, sailed from England on the SS. Paris, April 1, for America and a season of concerts and master classes here. Mr. Mannheimer has concluded a tour of twenty-five concerts in England this winter.

THE WIND ENSEMBLE CLASS

at the Juilliard Graduate School, New York. Georges Barrere is the conductor. (Photo by Standard Flashlight Co., Inc.)

MRS. EDGAR F. WENDT,

chairman of the campaign to raise $75,000 which has been conducted in Buffalo, N. Y., for a fund to establish the permanency of the Buffalo Philharmonic Orchestra.

LUCIE BIGELOW ROSEN,

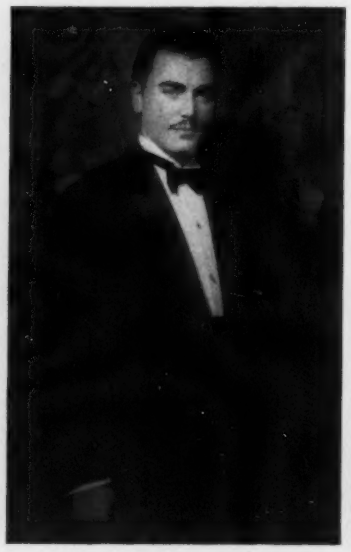
thereminist, who was heard in a New York recital in Town Hall in February, sailed on the SS. Conte di Savoia, March 28, for a European tour, embracing concerts in Italy at Naples on April 13; 17, Rome; 20, Venice; proceeding to Zurich, Switzerland, where she is to appear on April 24; 27, she is scheduled for Munich. Budapest hears her on May 2; Brussels, 28; Paris, June 5. Her tour will close in London on June 11.

EIDE NORENA,

since her return to Europe from America following the close of her concert and Metropolitan Opera season here, has sung performances of Mimi in La Boheme and Giuletta and Antonia in The Tales of Hoffmann at Monte Carlo. She also sang at a concert of the Pasdeloup Orchestra in Paris during February. In March she was heard at the Paris Opera and at the Opera in Bordeaux, and her concert schedule includes Berlin, Munich, Hamburg, Dresden and other German cities. (Photo by G. Marant, Paris.)

LOUISE ARNOUX,

mezzo soprano-diseuse, in Africa where she gathered some material for her tour in the United States this season. Her program includes also groups classified as XIX Century, Peasant and XVIII Century songs. All these numbers are given in authentic costumes. Miss Arnoux recently returned to New York from appearances in Philadelphia, Montreal, Lachine, Que., Lexington and Louisville, Ky., St. Paul, Minn., Evanston, Ill., and Hartsdale, N. Y.



LEE SHERMAN,

tenor, was presented in recital before the Mana-Zucca Music Club of Miami, Fla., on March 24. He was at once re-engaged by Mana-Zucca for another program on April 14. Among other return appearances for Mr. Sherman was one at the Whitman Hotel, Miami, on April 5. (Photo by Paganini, Milan.)

(See Inside Back Cover for Additional News Pictures)

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MUSICAL COURIER

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Nation's Musical Educators Throng New York Convention

Week's Series Attracts Large Attendance of Musicians from Many States—Twenty-Ninth Year of Organization's Existence Brilliantly Marked in Varied Program of Discussions, Forums and Musical Events—Dr. Joseph E. Maddy New Head of Conference

Attended by a throng of representative musicians from many parts of the country, estimated at more than 2,800 visitors, the biennial convention of the Music Educators National Conference met in New York between March 29 and April 4. The week's programs were unusually rich in variety, with many exceptional musical and other features interspersing the meetings of committees, clinics, discussions, addresses by eminent musical figures, and social events of the series. Mayor LaGuardia of New York proclaimed a Music Education Week coincidently with the convention.

The multiplicity of events that took place during the week and the large number who took part in the sessions prevent mention in detail of all the convention proceedings. Already on Saturday, the Music Education Research Council had a meeting, and numerous musical events took place, while on Sunday the national board of directors of this council assembled. The voice teachers and choral directors had both a morning gathering and a dinner in the evening, with Frederick H. Haywood presiding. Many delegates in the afternoon attended the performances of the New York Philharmonic Orchestra, of the Brahms Requiem sung in St. Thomas' Church under Dr. T. Tertius Noble, and the evening concert, at the Juilliard School of Music, when Albert Stoessel led the ninth symphony and Emperor Concerto of Beethoven (Rosalyn Tureck, soloist).

Formal Opening Sessions

The Metropolitan Opera House was the setting for the two general sessions held on March 30, in the programs of which the work of school and college groups from various parts of the country was demonstrated. Nearly 2,000 attended these sessions, Walter H. Butterfield, first vice-president, presiding in the morning, and Ada Bicking, of Indianapolis, in the afternoon. Mr. Butterfield read an address of greeting by Dr. George H. Gartlan, director of music in the New York schools; others heard were Dr. Harold G. Campbell, superintendent of New York schools, on "Music in the Educational Process"; Herman F. Smith, director of music in Milwaukee, president of the conference, responding in behalf of the convention; Dr. Harry Woodburn Chase, Chancellor of New York University, "Changing Interpretations of Culture"; and Dr. Nikolai Sokoloff, national director of the Federal Musical Project. Music was furnished by the Joliet, Ill., High School Band, national winners of a contest, led by A. R. McAllister, leader, and Edwin Franko Goldman, guest director, and by the Women's Chorus of Skidmore College, Saratoga Springs, N. Y., led by Elmer M. Hintz. The Joliet band at noon marched to City Hall to serenade the Mayor, who himself wielded the baton in a number.

In the afternoon, the subject was The Place of Music in the Curriculum and Life. Members of Teachers College, Columbia University, read papers with Peter W. Dykema as chairman. The Hartford Intercollegiate Orchestra (James Denning Price, director) and the A Cappella Choir of Newcomb College and Tulane University (led by Maynard Klein) were heard. Two clinics at the Hotel Pennsylvania followed, one in piano, the other in voice (Percy Rector Stephens, chairman).

Huge Forces Sing in Garden

An evening concert at Madison Square Garden enlisted 3,500 singers and 300 instrumentalists from the New York schools, heard by an audience of 30,000 including Mrs. Franklin D. Roosevelt, Mayor LaGuardia and other notables. Mrs. Roosevelt, an honorary chairman of the concert, presented Dr. Walter Damrosch with a large red leather volume containing letters from one child in each of the New York schools, paying tribute to his musical leadership. Other speakers included James Marshall, member of the New York Board of Education; Dr. Harold G. Campbell, and Joseph P. Donnelly. The last-named was among the conductors, who included also Dr. Damrosch, Edward Zeiner, Edwin S. Tracy, Peter J. Wilhousky, Philip Ehrlich and Robert Braine.

Tuesday opened with a breakfast for founders, past presidents and life members. The morning sessions included a band clinic, section meetings on community music, elementary music, experimental projects, instrumental classes and vocal music, and the afternoon sessions in teacher training, contests and festival activities council, music education in churches, music appreciation, and voice training classes. Dr. Joseph M. Sheehan, Assistant Superintendent of New York City Schools, was a speaker in the first of two afternoon programs offered by the American School of the Air at Carnegie Hall, where Bernard Herrmann conducted and Dorothy Gordon sang Louisiana songs. In the second program, with Howard Barlow conducting, Bruna Castagna, Metropolitan Opera contralto, and Theo Karle, tenor, were the soloists. Pitts Sanborn, music critic of The New York World-Telegram, discussed radio programs in the section meeting devoted to music appreciation at the Pennsylvania.

In the evening a special performance of Lohengrin was given at the Metropolitan Opera House, attended by many members

(*Continued on page 7*)

Martinu's New Sacred Opera Moves Audiences in Prague

Queen of Heaven as Opera Singer—Mature Work in Outstanding Performance—New Czech Operetta Wins in German Representation—Orchestral Novelties Introduced

By GERTH-WOLFGANG BARUCH

Prague—An attraction of high order was the first local hearing of Hryo Marii (Mysteries of the Virgin Mary), a new opera by Bohuslav Martinu, presented in the National Theatre. The work had been created in Brünn.

The libretto consists of four popular tales in which the Queen of Heaven is spoken of, or actively joins in the scenic events. For every part Martinu wrote an adequate musical style, the simple lyric passages of which are not only solemn and moving, but also really sacred. Here as in certain models (Stravinsky, Milhaud, Weill) the traditional form of the romantic opera was remodelled by reciters, explaining the action, choruses, and ballet.

Mediaeval Plots

The famous Old French drama of the Wise and Foolish Virgins, composed in archaic psalmody, was followed by the Dutch miracle-play Mariken of Nimeguen. The heroine, seduced by the devil, returns to God after the performance of a Biblical piece. The feminine role and Satan are each designated for two singers and two dancers, alternating with vocalists in the execution of the action. The lively polyrhythmics of the score effectively contrasted with the serious tone of the initial myth. Marie Budikova was a limpid-voiced Mariken; Zdenek Otava scored as the Prince of Hell; Zdenka Paleckova and Karel Pirhik were enthusiastically approved in their choreographics.

The second half of the evening included the Moravian pastoral, The Birth of the Lord, a Christmas play with folk tunes, and the French legend Sister Pasqualine. The latter work is the story of a disloyal nun who, going out into the world, is replaced in the cloister and saved by the Holy Virgin from going to the stake. To a large extent the action is pantomime, accompanied by appropriate music of fine texture. In the title part Marta Krasova was vocally and histrionically first-rate.

Opera and Performance Acclaimed

Martinu's work showed again that he has ideas and an exceptional understanding of modern idiom. Among the settings, the first church-porch by the painter Mazika, made the deepest impression. Outstanding in Munclinger's stage-management was the fire-dance around Pasqualine's funeral pyre and the appearance of the Virgin bathed in light. Jozka Charvat wielded an authoritative baton. Joe Jencik had trained the corps de ballet to a remarkable standard. The overcrowded house gave thundering ovations to composer and interpreters.

Freischütz Without Xamiel

The restoration of Der Freischütz in the German Theatre was a poor performance. Herbert Graf is said to be a gifted modern stage-director, but having seen four of his productions, I maintain the contrary. It was significant that children in the audience mocked at many stage-properties and the acting.

Graf tried to restore the authentic style of the old romantic opera calling for rustling forest-leaves, moonlit nights, life of hunters,

(*Continued on page 28*)

Five Leaders for Philharmonic

John Barbirolli, Thirty-Six-Year-Old English Conductor, to Direct First Ten Weeks of Season—Rodzinski to Preside Over Last Eight Weeks—Stravinsky, Enesco and Chavez to Share Remaining Concerts

The New York Philharmonic-Symphony Orchestra announced on April 7 that five conductors would share the baton for the coming season. John Barbirolli, thirty-six-year-old English conductor, who has appeared at Covent Garden and elsewhere, will make his American debut as leader of the first ten weeks of the season. Artur Rodzinski will have charge of the final eight weeks, securing for this period a leave of absence from the Cleveland Orchestra, of which he remains the conductor. The middle six weeks of the season will be shared by three eminent composer-conductors, Igor Stravinsky, Georges Enesco and Carlos Chavez.

Mr. Barbirolli's engagement will extend from November 5 to January 10; Stravinsky will appear during the following fortnight; Enesco, from January 28 to February 7; Chavez, from February 11 to 21, and Dr. Rodzinski, from February 25 to the final concert of the season on April 18.

New Conductor a Cellist

Mr. Barbirolli was born in London in December, 1899, of an Italian father and French mother, and had his musical education at the Royal Academy of Music. He made his first appearance in public as a cellist at Queen's Hall in 1911. Later, as a member of the International String Quartet, he toured Great Britain, France, Belgium, Germany and Spain.

He began his conductorial career in 1925,

(*Continued on page 8*)

Lily Pons Feted at Monaco

Monte Carlo.—Lily Pons' interpretation of the role of Lucia, at the Monte Carlo Opera, aroused unprecedented enthusiasm, thanks to her rare vocal endowments and her gift to give poetic and tragic atmosphere to the Donizetti heroine. She was acclaimed as a miracle of song and of beauty. The tenor was M. Malipiero, a brilliant singer. La Rotella conducted with splendid effect.

Sébastien Jaspard.

Eisenberg Hailed with Paris Orchestra

(Special cable to the Musical Courier)

Paris—Maurice Eisenberg, cellist, scored a triumph in the Lalo concerto with the Poulet Orchestra (Poulet conducting). He displayed rare instrumental mastery and was accorded an ovation. I. S.

English Radio Hearers Regaled With Lady Macbeth of Mtsensk

Shostakovitch Opera Done in London by B. B. C.—Twelve-year-old Coloratura Soprano—Britons Are Musical—Renowned Soloists Appear

By CÉSAR SAERCHINGER

London.—Lady Macbeth of Mtsensk came to town last week for the delectation—or otherwise—of the largest western European public she has ever faced. The verdict of any humane jury on the lady's exploits would be tempered by a recommendation for mercy. The verdict of hearers through the length and breadth of this tolerant land was executed with one swift turn of the knob. Which means that, whatever musicians may think of Dmitry Shostakovitch's music, the average radio listener probably did not think this opera a fit subject for broadcasting—during peak hours—on the national wavelength.

Nor come to think of it, was he far from right. Consider first of all the story (and the broadcasting authorities made jolly sure that you didn't miss any of it): a lady who (1) poisons her father-in-law because he has caught her *in flagranti* (2) helps her lover to murder her husband and (3) pushes her rival into the river and is dragged down to death by the victim. Shakespeare is a Sunday school entertainment by comparison; yet is not Shakespeare expurgated for broadcasting?

The music, simple, dramatically incisive, is much less objectionable to the rural regions; yet it is a far cry from Beethoven on the one hand, and The Music Goes Round and Around on the other. And finally—even if Shostakovitch has in the U.S.S.R. been branded as tainted with bourgeois aesthetics—to the listener in Clapham or Moreton-in-the-Marsh he is a Bolshevik. All in all when you consider that seven million radio homes could have been flushed with these turbulent sound waves, it becomes obvious that a new chapter in cultural freedom is being written by the B.B.C.

Katerina Ismailova and her mad career are no strangers to the American audience; so it is not for me to give yet another criticism of what has been amply criticized in two continents. Except this: with Alban Berg's Wozzeck it seems to point the only possible way for post-Straussian opera to go. Its vitality is self-evident; it has some-

(*Continued on page 28*)

Music Holds Stages in Paris With Multitude of Offerings

Horowitz in Electrifying Performance—Japanese Pianist Applauded —Busch and Serkin in Artistic Evening—Ancient Mass Exhumed

PARIS.—The most exciting single musical event of the past days was Horowitz' piano recital, the vast Pleyel Hall being packed for the occasion. It was an evening of unalloyed pleasure, a remark I did not always find it possible to make some years ago in the early days when Horowitz was at the threshold of his career. I remember how once upon a time he disappointed me utterly with his Liszt sonata in B minor, cutting it all up into snippets. The other evening it was a different story. Here we had Horowitz the architect and builder of colossal constructions, the unfolder of sweeping designs. Whereas other pianists' interpretations of the Liszt sonata make you feel that when the good old Abbé was not on his knees on a *prie-Dieu*, he was making obeisance before a woman, Horowitz showed the lionized pianist-composer consorting with a thousand imps and demons. He not only incited the public's admiration but worked people up to a tremendous state of exhilaration. The applause was deafening. Two Petrarca Sonettos (Nos. 123 and 47) by Liszt, sonata in C by Haydn, pieces by Schumann, Debussy, Prokofieff (sonata No. 3) and Balakireff, along with many extras, completed his program.

OTHER PIANISTS

Lucienne Delforge, young French pianist, gave a charming account of her attainments as program maker and disquisitor, in her recital of Rameau, Dandrieu, Chopin, Franck, d'Indy, Chabrier, Roussel and Schumann. She has a special flair for French music and knows how to make it interesting and vital.

Chieko Hara, young Japanese pianist (Paris Conservatoire first prize in 1932), was presented in recital by the Japanese Ambassador and Madame Sato. There are not many young women who play as well as Miss Hara. She does things which she never learned or could learn at the Paris or any other Conservatoire and which count so essentially in the making of an artist. Schumann, Levy, Ikenoutchi, Busser, Debussy and Chopin were her composers.

Playing the Schumann concerto with Pasdeloup Orchestra under Albert Wolf, Aline van Barentzen scored a huge success. One pleasant thing about her work was that she played the work like a woman, under which treatment, it, the loveliest of concertos, became doubly lovely.

The veteran pianist Emil Sauer appeared with the Lamoureux Orchestra, Bigot conducting, on two consecutive days, playing concerto in G minor by Sgambati on the first, and concerto in A by Liszt, on the second. The audience enjoyed him tremendously and he played with singular finish and fire.

CHAMBER MUSIC

That unique pair, Adolf Busch, violinist, and Rudolph Serkin, pianist, accomplished new and persuasive disclosures of sonatas by Bach, Mozart, Brahms and Beethoven—a real feast *para personas de gusto*. Their performance, as it never fails to do here, aroused the throng to doxologies.

Paul Kaul, playing a violin which his father had made, and accompanied by Georges Enesco, gave such pertinent interpretations of Mozart, Schumann and Beethoven sonatos that extra numbers had to be added.

To show that their lyre has more than one string—in recent years they have given us such a big dose of Beethoven—the Lener Quartet came along with a Mozart concert: two quartets and the G minor quintet, assisted in the latter by M. Blampain. The jewels which the Leners extracted from these precious scores were amiable, clear and sparkling.

LIVEN SINGS

An outstanding recital was proffered by Marex Liven, Russian singer, Felix Wolfes at the piano. Good looking, pleasing in presence, and with a voice and method that go beyond the ordinary, Liven was acclaimed in a program of Mozart, Mendelssohn, Verdi, Ravel, Strauss, Sakhnowsky, Rachmaninoff, Moussorgsky and Russian folk and popular songs.

Dancing, which is weekly gaining in favor in this capital, has lately been catered to by three different organizations. The Gunther Group (Munich), prize winners at Paris (1932) and Berlin (1934-1935), assisted by Maja Lex, gave a performance in Salle Pleyel. The same hall witnessed the appearance of the Hellerau-Laxenburg Group (Austria), prize winners at Paris (1932), assisted by Rosalie Chladek; not to overlook a dance evening put on by Serge Lifar, assisted by Vera Nemtchinova, other dancers and Paul Valery.

ANCIENT MASS

The first performance (in the St. Anthony of Padua Church) of a Charles V Coronation Mass (1364) by Guillaume de Machaut was so impressive that the work was repeated at the Madeleine. The Paraphonistes de St. Jean-des-Matines, directed by Guillaume de Van officiated on both occasions.

The only other important choral concert of the period was by the Petits Chanteurs á la Croix de Bois under the direction of Abbé Maillet. Renaissance motets and songs from earlier centuries provided an evening both instructive and entertaining.

We have not only had an attack of new music, but a landslide, an avalanche of it. The Triton Society alone gave us four new opuses, and strangely enough each one pleasing and gratifying. They were string trio (Guy-Ropartz), fantaisie for clarinet and piano (Paul A. Pisk), duo, for cello and piano (E. Staempfli), and string trio (Jean Francaix). The Pasquier Trio played the first and fourth, M. Cahuzac, Fr. Hirt, Jean Pasquier and Mme. Haas, the others.

The Pasdeloup Orchestra, Albert Wolf conducting, undertook the first Paris auditions of Divertissement (Mihalovici), Cuatre Chants de Geishas (H. Tomas), Suite Adriatique (Lualdi), Eloge de la folie (Fr. de Bourguignon), Les Elfes (J. Charlier), Scherzo Romantique (I. de Maigret), L'Ecole des Maris (E. Bondeville), La Randonnée de l'âme défunte (A. Wolff), Le Bourgeois de Falaise (M. Thiriet) and Menuet pompeux (Chabrier-Ravel). People whose mentalities stopped with Norma and 1812, may not like such programs, but there are many others who do—witness the crowded hall that greets every such occasion.

The Lamoureux Orchestra, Bigot conducting, brought out Le Missel Chantant by Raoul Laparra; Colonne Orchestra under Paul Paray, gave the first hearing of Trois Notes (A St. Lorenzo, Des pas de sabots and Les marins halés) by Laparra, Le Tombeau de Cesar Franck by Pierné, La Vision d'Olivier Metra by Francis Casadesus, and Concerto for oboe, clarinet, bassoon and orchestra by Noel Gallon.

And a great many more. Spare moments I spent listening to my radio.

IRVING SCHWERKÉ.

Striking Success in Venice Won By Malipiero's Orfeide

Unusual Form and Content in Work by Italian Master

VENICE.—On February 23 the first performance (enthusiastically received and applauded) of Orfeide by Malipiero was given at La Fenice Theatre in what might be described as an atmophere of gifted, joyous, and bubbling-over youth. The occasion was the reunion for the annual Littorali of University students from all parts of Italy, whose work in various branches of art, literature and learning had been selected as worthy to be admitted to the annual competitions and essays known as "Littorali," held this year in Venice, formerly in Florence and elsewhere.

The performance of Orfeide was given in presence of the Duke of Genoa, civic authorities and other "personalities," as well as the crowded audience made up largely of students from all corners of Italy. The presentation of this work in its entirety was a novelty for any Italian audience, for though the Sette Canzoni had been previously heard at Rome and Turin, the other two parts, La Morte delle Maschere and the Orfeo, were unknown in this country.

In Morte delle Maschere, which constitutes a kind of prologue to the Sette Canzoni, seven characteristic old "masks," the special individualities of which are woven into and accentuated in the score, pass through the scene, that is, the room of the *impresario*. Sette Canzoni, the central and musically most consistent part of the trilogy, consists of seven brief pictures united one to the other by analogy or contrast of atmosphere. For this performance Francesco Pasinetti, the producer, gathered the seven episodes into one scene, concentrating the attention of the audience upon different portions of the stage in turn, by appropriate play of lights. The last part of Orfeide consists of Orfeo or Ottavo Canzone, a brief act of which the essential intention is the representation in a vein of gay caricature and parody, of the picturesque world of the *settecento* theatre, the music being closely allied to that of the Morte delle Maschere, in its quality of caricature and humor and its form of *balletto* rather than of theatrical action.

DOROTHY NEVILLE LEES.

Fritz Busch Reported Declining N. Y. Philharmonic Post

COPENHAGEN—There are rumors here that the conductorship of the New York Philharmonic Orchestra was offered to Fritz Busch, composer and brother of Adolph Busch, violinist, by Arturo Toscanini. It is stated that Mr. Busch was forced to decline because of engagements with the Danish Broadcasting Corporation. Mr. Busch, formerly conductor of the Dresden Opera, lost his post there because of his political sympathies when the Nazis assumed power. He is known to American audiences, having been guest conductor of the New York Symphony Orchestra in 1926-27 and 1928-29. Now forty-six years old, Mr. Busch has been conducting since the age of nineteen, when he was attached to the staff of the Riga Opera House. R. P.

Dusolina Giannini to Sing at Paris Opera

Dusolina Giannini, American soprano of the Metropolitan Opera, has accepted the invitation of the Paris Opéra to participate in three productions of Don Giovanni at the end of May. Miss Giannini's performance of Donna Anna in this opera last summer was a feature of the Salzburg Festival. She will sail for France on May 10, and, after the Paris appearances will probably spend a month in Zurich, before going to Salzburg for the Mozart Festival.

Miss Giannini, who made her debut with the Metropolitan Opera this season in the title role of Aida, is at present fulfilling recital engagements throughout the United States. She is to be heard on two coast-to-coast radio broadcasts before she leaves for Europe, the first on April 16, when she sings on the Pittsburgh Plate Glass program with the Pittsburgh Symphony Orchestra, and the second on May 3, when she broadcasts from Detroit with the Detroit Symphony Orchestra under Victor Kolar.

Gordon String Quartet to Play at Rochester Festival

On April 29, as part of the Rochester Music Festival, the Gordon String Quartet will be presented by the Library of Congress under the Elizabeth S. Coolidge Fund in a recital in Kilbourn Hall, Rochester, N. Y. The quartet, consisting of first violinist Jacques Gordon, second violinist David Sackson, violist Paul Robyn and cellist Naoum Benditzky, are to present new works of Leo Sowerby, Walter Piston and Quincy Porter. The ensemble has also been engaged for an appearance at the Westminster Choir School Festival the latter part of May. This summer the men will go as usual to Music Mountain, Falls Village, Conn., to prepare their programs for next season. They plan to present, among other things, a Beethoven Cycle and new quartets of Finney and Josten.

Pittsburgh Defies Flood Ravages

Music Life Suffers During Disaster—Ljungberg in Recital—Symphony Orchestra Presents Jeritza and Zimbalist in Broadcast Series—Jepson and Martini Sing

PITTSBURGH, PA.—The rampaging rivers and recent floods that left ruin and muck in their wake also necessitated postponement of all musical events. Thus for a week the public and the reviewers have developed renewed appetite for tonal affairs.

Since the flood but one concert has been given—that of Goeta Ljungberg, the Swedish soprano, who was recitalist for the benefit affair given for the Swedish Room of the University of Pittsburgh. The blond diva of the North won acclaim from the large audience gathered to hear a program outstanding of which were the excellent works of famous Scandinavian composers. Conrad Forsberg provided meticulous piano accompaniments.

ORCHESTRA BROADCASTS

Breaking into the charmed circle of NBC network performers, the Pittsburgh Symphony Society led by Antonio Modarelli launched the first of a series of half hour weekly concerts from Carnegie Music Hall. This auspicious occasion antedated the flood and the huge assemblage invited to attend comprised tycoons of the social, business and professional world. Maria Jeritza, charming in manner and appearance, was the soloist. The second broadcast featured Efrem Zimbalist, who played in his inimitable manner.

Pescha Kagan, Pittsburgh pianist, was the most recent soloist on this course, playing the final movement of Tschaikowsky's concerto with brilliance and assurance.

JEPSON AND MARTINI RECITAL

Helen Jepson and Nino Martini, soprano and tenor, respectively, of the Metropolitan, appeared in joint recital on the May Beegle series. Both singers were received with approbation. Arpad Sandor and Miguel Sandoval were the excellent accompanists.

The Pittsburgh Civic String Orchestra, formerly the Pittsburgh String Orchestra and now directed by Dr. Harvey B. Gaul, gave its first concert under the new set-up with Mildred Dilling, harpist, and Frances Blaisdell, flutist, as soloists. Miss Dilling was superb in Mozart's concerto and also provided fine backgrounds for the flutist's solos with harp. Miss Blaisdell won high regard with her playing.

BACH CHORUS IN BOW

The Bach Chorus, a new organization of local singers led by Robert Reuter, gave its initial concert, the program being devoted entirely to works of J. S. Bach.

The Carnegie Institute of Technology Symphony Orchestra and soloists under the direction of Dr. J. Vick O'Brien, head of the music department, started a series of weekly nation-wide broadcasts on Saturday afternoon, April 4, over the Red Network through WEAF.

DR. BIDWELL LECTURES

Dr. Marshall Bidwell, organist of Carnegie Music Hall, is giving a series of Lenten lectures, replete with interest, on Saturday evenings. R. L.

$1,000 Coolidge Prize Competition Announced

The competition for the Elizabeth Sprague Coolidge Prize of $1,000, offered under the provisions of the Elizabeth Sprague Coolidge Foundation, by the Division of Music in the Library of Congress, will close on September 30, 1936. This competition, open to composers of all nationalities, is for a work of chamber music written for four stringed instruments (without piano). Manuscripts (score and parts) should be sent anonymously (with the full name and address of the composer in a sealed envelope accompanying the music) to the chief of the Music Division, Library of Congress, Washington. No award will be made if a majority of the judges so recommends. The judges will be Paul Bekker, Jacques Gordon, Eugene Ormandy, Roger Sessions, and the chief of the Music Division, *ex officio*. The winning work is to receive its first performance at the next Festival of Chamber Music in the Library of Congress in April, 1937.

Music Educators Throng New York Biennial Meeting

(*Continued from page* 5)

of the conference, and with a cast including Rene Maison in the title role, Elisabeth Rethberg as Elsa, Dorothee Manski as Ortrud, Friedrich Schorr as Telramund and Emanuel List as the King, with Karl Riedel conducting. Arrangements for this performance, for which seats were offered at rates considerably less than the regular prices, were made through a committee headed by Mrs. Herbert Witherspoon as chairman and Arthur A. Hauser as vice-chairman, with cooperation of the Metropolitan's management and the Juilliard Foundation.

Wednesday's Programs

April 1 opened with an orchestra clinic, followed by the national finals in the high school solo singing contest, with Frederick Haywood as chairman. Contestants were selected for awards of scholarships by the Juilliard School of Music, Eastman School of Music, Curtis Institute, New England Conservatory and the Cincinnati Conservatory. Then followed a section meeting devoted to elementary music, with various speakers and demonstrations. Music Education through Radio was the subject of a meeting held in the NBC Studios, with Arthur H. K. Searle, supervising instructor in the Detroit High Schools, as chairman. Speakers included Franklin Dunham, Dr. Joseph E. Maddy, Ernest La Prade, and others. Music supervision, orchestra and string ensembles in junior and senior high school, piano class instruction, and small vocal ensembles were other subjects of morning sectional meetings. In the afternoon the National School Orchestra Association held its annual meeting at the Hotel Pennsylvania. At the piano clinic, held at the same place, Ernest Hutcheson, dean of the Juilliard School of Music, was among the speakers. School vocal music was another afternoon subject. Catholic school music was the subject of a session at the Metropolitan Opera House, with numbers performed by singers from the Pius X School of Liturgical Music, and others.

Other sections took up problems of elementary school instrumental work, vocal music in the junior high school, rural music, and theory in secondary schools.

Associated Glee Club's Concert

In the evening concert at Madison Square Garden, a chorus of 1,500 men (comprising forty-four organizations) sang in a concert given by the Associated Glee Clubs of America. Helen Jepson, soprano of the Metropolitan Opera, was the soloist, and the prize-winning Joliet, Ill., High School Band again played several numbers. The program was given under the auspices of the American Society of Composers, Authors and Publishers. Herman F. Smith, president of the conference, led the chorus in Sullivan's The Lost Chord, in place of Dr. Gartlan, who is recovering from a severe illness. Others who directed the massed chorus were Charles Albert Baker, L. Powell Evans, Elmer A. Tidmarsh and Julius Zingg. William A. Hammond was one of the pianists acompanying his work, Lochinvar. The proceeds of the concert are to be devoted to the founding of junior glee clubs throughout the country. Miss Jepson, accompanied by Arpad Sandor, sang arias from Radamisto, Traviata, Madam Butterfly, and Strauss' Voce di Primavera, with clear and beautiful tones, well modulated, receiving warm applause from the huge assemblage.

A dinner in honor of Dr. Hollis Dann, retiring head of the department of educational music at New York University, was a feature of Wednesday, with John Warren Erb acting as chairman. Greetings were extended by Dean John W. Withers, and a response was made by M. Claude Rosenberry. The principal address was given by Chancellor Harry Woodburn Chase, of New York University. The musical program enlisted the Women's Glee Club (Frank Luker, leader), the Symphonic Orchestral Society (Mr. Erb, conductor), the Men's Glee Club (Luther Goodhart, director). Ruth Rodgers, soprano, sang a group of songs, with Isidore Luckstone at the piano. More than 1,000 students and alumni of the University attended the event at the Hotel Pennsylvania.

New Officers Elected

Prominent in the proceedings of Thursday was the election of officers, at which Dr. Joseph E. Maddy, of Ann Arbor, Mich., was chosen as president. Ada Bicking, of Indianapolis, was elected a vice-president, and Herman F. Smith, retiring president, automatically became first vice-president.

DR. JOSEPH E. MADDY,
newly elected president of the Music Educators National Conference. (Curtis photo.)

The band clinic was continued in the morning, with a demonstration of student bands from several New York High Schools. The third general session took place in the morning at the Metropolitan, with Mr. Smith presiding. Mrs. John Alexander Jardine, president of the National Federation of Music Clubs, presented greetings. Other speakers were Milton C. Potter, superintendent of Milwaukee schools; Edwin N. C. Barnes, executive secretary of the National Stephen Foster League, and Arthur A. Hauser, president of the Music Education Exhibitors Association. This session concluded with the annual business meeting and election. A luncheon of the National School Band and Orchestra Association groups followed.

Musical Events a Feature

In the early afternoon, New York junior high school groups were heard in a concert at the Metropolitan, led by Joseph P. Donnelly. Then a number of sectional meetings took place, among the subjects considered being adult education in music (Osbourne McConathy, chairman), band and wind ensembles in junior and senior high schools, college and university music, at which there occurred a fine demonstration of choral work by the University Singers of Western Reserve University, Cleveland, under the baton of Jacob A. Evanson, in rare music of early composers. Coordination and integration of music in the school curriculum, and elementary school choirs, were other subjects discussed in section meetings, the latter illustrated by a talk of Dr. T. Tertius Noble, and music by St. Thomas' Church Choir. The voice clinic was continued on this afternoon.

Henry Holden Huss, pianist-composer, performed his piano concerto in G minor, at the April 2 appearance of the National Orchestral Association, in Carnegie Hall (Leon Barzin, conductor). Delegates to the conference appeared in large numbers, gave Mr. Huss a warm greeting, and vigorously applauded the work. A notable fact was that the orchestra read the concerto in manuscript at sight, despite which the performance was entirely smooth and satisfying. The work was most effective as played by the composer.

Conference Dinner

A high point of the week was the biennial dinner of the conference, held at the Hotel Pennsylvania in the evening, with Mr. Smith presiding, and Dr. Howard Hanson, director of the Eastman School of Music, Rochester, N. Y., as master of ceremonies. Those who spoke included Mrs. August Belmont, chairman of the Metropolitan Opera Guild, and Dr. John H. Finley, associate editor of the New York Times. Richard Bonelli, baritone of the Metropolitan, sang beautifully in a brief program of works by Schubert, Rossini and others, and V. Ernest Wolff played piano solos and accompaniments.

During the morning a concert was given by the John Adams High School Orchestra, of Cleveland. In the evening many attended the concert given by the Boston Symphony Orchestra in Carnegie Hall.

On Friday morning two unusual events took place, in addition to the continuation of the orchestra clinic. There was a demonstration at the Centre Theatre of a film showing the latest advances in sound motion picture recording and reproduction. At eleven o'clock, Walter Damrosch conducting, a typical Music Appreciation Hour of this musician was given in the Metropolitan Opera House.

New Damrosch Work Heard

Dr. Damrosch conducted the Egmont overture of Beethoven; Grieg's The Last Spring, for string orchestra; César Franck's tone poem, Le Chasseur Maudit, and the premiere of his Lincoln Song, a setting of Whitman's O Captain, My Captain, for baritone soloist, mixed chorus and orchestra. The composition is conceived on dramatic lines, with the voice of the singer (Theodore Webb was the competent soloist) supported by the chorus. Toward the close an especially poignant hushed passage for chorus occurs with the lines "My Captain does not answer," a subsequent vocal section picturing the work he has done is jubilant, and the composition ends most effectively with the sounding of taps by the brass. There was especially warm applause for the composer-conductor, who afterward received the award of the 1936 Medal of the Parents' Magazine for the most significant work done for children during this year with his music appreciation concerts broadcast by radio. A representative of the State of Texas presented a "ten-gallon" hat especially made for him, which the musician styled "the crown" of the occasion.

Choral Festival Plans

At noon a joint luncheon was held by the Intercollegiate Musical Council, Inc., and the American Choral and Festival Alliance, headed respectively by Mrs. William Arms Fisher and Mrs. Harriet Steel Pickernell, on the Pennsylvania Hotel Roof. The session was devoted to discussions of the Singing Festival of Nations, which is being planned for New York in 1937. Edward Kane, tenor, was heard in a musical program, and the speakers outlined various phases of the movement to establish choral singing on a wider basis in this country. Among the plans for the festival, to be conducted by these two organizations, a Choral Drama Prize of $500 will be offered, for a work of moderate difficulty using light, color and action as elements, and scored for soloists and chorus, with an orchestra of about forty, requiring an hour and forty-five minutes to perform. The contest, it was announced, will close on January 1, 1937.

Mrs. William Arms Fisher, who presided, announced that invitations for the festival next spring would be sent to musical organizations in fifty foreign countries. The cooperation of the Pan-American Union has been secured and through it invitations will be sent to the South and Central American countries.

School Units Appear

In the afternoon an excellent concert was given at the Metropolitan by the New York University Symphonic Band (Ernest Williams, conductor) and the New Jersey All-State High School Orchestra and Chorus. The latter groups had among their conductors Herman Toplansky, Herbert Loyd, Clifford Demarest, K. Elizabeth Ingalls and Arthur E. Ward. Dr. Howard Hanson was the guest conductor of the final number, a Bach chorale prelude. The audience, which numbered about 2,500, was markedly enthusiastic. Among the speakers heard during the intermission were Dr. S. Parkes Cadman, who spoke on the growing music appreciation of the public, and Agnes Samuelson, of Des Moines, Iowa, president of the National Education Association, who prophesied that a typically creative American musical art would arise in this country.

Folk Festival Presented

On Friday evening a colorful Folk Festival was given by the New York Folk Festival Council at the Metropolitan. In this extensive program, representatives of twenty countries took part in a gala program of folksongs and dances.

The final day of the convention, April 4, included a morning meeting of the executive committee of the conference, attended by the retiring and newly elected members. The morning concert for young people of the New York Philharmonic Orchestra under Ernest Schelling, in Carnegie Hall, was also attended by many educators.

Throughout the week, the lobby "sings" which closed each day, were a colorful feature in the Café Rouge of the Hotel Pennsylvania. At these sessions musicians from various parts of the country acted as chairmen, conductors and accompanists.

Monte Carlo Rallies To Call of Opera

Norena a Favorite—Georgesco Conducts—American Boy Violinist Well Liked

Monte Carlo.—It was with renewed pleasure that we heard at the Monte Carlo Opera—unfortunately for only a few representations—the accomplished singer Eidé Norena, who has become a favorite with our cosmopolitan public. In Tales of Hoffmann (Offenbach) she disclosed herself as always an exquisite and remarkable artist, interpreting the operatic roles of Giulietta and Antonia. The effective manner in which she employed her vocal and histrionic resources won her a brilliant success and numberless recalls. As the moving heroine of Boheme (Puccini), Norena was also ideal, giving above all in the last act, a beautifully emotional performance. Here again she scored a triumph.

Other Operatic Events

The restoration of Aida was brilliant particularly because of Louis Ceresel, Monaco baritone as Amonasro, and Mlle. Schenneberg as Amneris. Tosca with Gilda Dalla Rizza-Capuzzo (who has been called "the Duse of singing") in the title role, Ardelli as Mario, Formichi as Scarpia, and Maestro La Rotalla conducting, evoked genuine enthusiasm. On the occasion of the French colony's annual charity fête, Raoul Gunsbourg mounted a single performance of Sigurd (Reyer), really a premiere since it was the first time that work had been done here. The interpretation was entirely first class with José Luccioni (Sigurd), Germaine Hoerner (Brünnhilde), Espirac (Gunther), Francois Ruhlmann (conductor). Desirous of commemorating Saint-Saëns, Raoul Gunsbourg also gave Samson et Dalila, with Georges Thill (Samson), Mlle. Schenneberg (Dalila), Louis Ceresel (High Priest), M. Steiman conducting. The evening was completed with Javotte, a delicious ballet by the same composer. Lohengrin was splendidly sung by Georges Thill (Lohengrin), Hoerner (Elsa), Michel Steiman (conductor).

New Hungarian Work

Finally we had the creation of Le Lys d'Or, a delightfully gay and gallant Hungarian rhapsody in four acts and eight scenes by Michael Krasznay Krausz. Michel Steiman directed, Mlles. Braneze, Renaudin, MM. Luccioni, Pujol, Lafont, Fraikin and Marvini took the leading parts, the scenery by A. Visconti also coming in for admiration. The public had real pleasure in this vivacious and picturesque production.

American Violinist

At a classical concert directed by Georges Georgesco, Roland Gundry, thirteen-year-old American violinist appeared as soloist, playing the Mendelssohn concerto and pieces by Bach and Bazzini. The boy won with his precocious talent, fine technic and musical feeling. At the concert given two days later, under the same direction, young Gundry again aroused enthusiasm with the Paganini D major Concerto, and shorter numbers.

Cellist Appreciated

At the last classical concert conducted by Georgesco, cellist Umberto Benedetti, soloist to the Prince of Monaco, was acclaimed for his reading of Concerto in A minor by Saint-Saëns. Benedetti's subsequent recital was fully as great a success. Elio Liccardi accompanied.

In the concerts which have been mentioned, Georgesco also scored conclusive successes for his highly musical interpretations of a wide range of symphonic compositions.

Sebastian Jaspard.

Mortimer Wilson Works Performed at MacDowell Club

The committee on music of the MacDowell Club of New York City presented a program of works by the late Mortimer Wilson, performed by the Gruppe Trio in the club house on March 22. An introductory address on Mr. Wilson's life and works was made by A. Walter Kramer. The Gruppe Trio (whose members are Camille, violin; Hazel, piano; and Paulo, cello) had the co-operation of Bernard Whitman, violin, and Samuel Cass, viola, in the trio, op. 15, in G minor, a lyric suite for cello, and the quartet, op. 78, in E flat.

Koussevitzky Restores Mahler's Ninth Symphony in Boston List

Metropolitan Closes Series with Applauded Hearings of Fidelio and Carmen, with Rosa Ponselle—Flute Players' Club, Longy School Forces in Honegger's King David, Rachelle Shubow and Others Heard

BOSTON—The old and vexing quarrel over the virtues or defects of Mahler as a composer was revived by the performance of his ninth symphony by the Boston Symphony Orchestra. Mr. Koussevitzky has, in our opinion, maintained a curious and even perverse affection for this inept and dreary work. This is the third time in five years that he has given it, which is a bit hard on the large majority of the audience which is still impervious to and bored by the ninth symphony of Mahler. This year, moreover, Mr. Mitropoulos revived the first symphony of Mahler, so that all in all we have had quite a dose of him.

The ninth does not improve with repetition. The clumsiness, the heavy-handedness, in the *scherzo* and *rondo burlesca* become more and not less apparent. The appalling long-windedness of the slow movements does less and not more justice to the occasional passages of beauty. There were a few small cuts taken in the work, which reduced it to run only a little over an hour. The audience was by and large unaffected by the symphony, though there were some enthusiasts who kept up unflagging applause.

The music of Bach in the third Brandenburg Concerto came as a welcome relief after the intermission. Mr. Koussevitzky tried the experiment of substituting the short sinfonia, which introduces the cantata, Christ lag in Todesbanden, in place of the ordinary two chords. The sinfonia is in the related key of E minor and fits admirably at this point. The concluding number on the program was Alfredo Casella's transcription of the Bach Chaconne for violin alone. Mr. Casella uses a large orchestra including an organ. Naturally it does not please these who object to all transcriptions of Bach, but it is in good taste and is impressive.

METROPOLITAN GIVES FIDELIO AND CARMEN

The performance of Fidelio by the Metropolitan that night was an excellent one. Mme. Flagstad distinguished herself once more. We were glad to hear the fine voice of Rene Maison again, since he has not sung here since the visits of the Chicago company. Friedrich Schorr made a good Pizarro; Emanuel List an admirable Rocco and Queena Mario a satisfactory Marzelline. A performance of Carmen was given on March 28. Rosa Ponselle's Carmen is thoroughly dramatic and does not indulge too flagrant liberties. Vocally, her voice improved as the opera progressed. Mr. Pinza was splendid in the role of Escamillo, and Mr. Maison was an excellent Don Jose. The performance of Rigoletto concluded the presentations by the Metropolitan here this year.

FLUTE PLAYERS' CLUB IN NOVELTIES

The Boston Flute Players' Club gave a delightful concert in the Hotel Vendome on March 29. The program was as follows: J. Philip Krieger's sonata for flute, viola da gamba and harpsichord; Benedetto Marcello's sonata for flute and harpsichord; Rameau's cantata, Le Berger Fidele; Pergolesi's Vidit Suum from his Stabat Mater; an air from an unknown opera by Telemann; Handel's sonata for viola da gamba and harpsichord; Domenico Scarlatti's two sonatas and Bach's Italian Concerto. The performers were: Putnam Aldrich, harpsichord; Isabel French, soprano; Georges Laurent, flute; and Alfred Zighera, viola da gamba. The music was never monotonous and each piece individually charming. The Rameau cantata is rarely done and, though an early work of this composer, is extraordinarily impressive. Mrs. French sang this music with feeling and in excellent taste. Her clear diction was invaluable. Mr. Laurent and Mr. Zighera were more than competent. Mr. Aldrich, the hardest worked of the four musicians, played with skill and complete knowledge of the music of the period and how it should sound. The concert was greatly enjoyed by the audience.

LONGY SCHOOL PERFORMS HONEGGER WORK

The Longy School arranged performances of Honegger's King David on the same afternoon and on the evening following. Yves Chardon capably conducted the orchestra and chorus, of which the latter had been trained by Mrs. Langond Warner. Rulon Y. Robison, Barbara Greenough and Helena Gibson were the soloists; William Stanley Parker, the narrator. The undertaking was an ambitious one. The music often made the impression which it has made in the past. A third concert that afternoon was offered by the firm of Chickering and Co., piano manufacturers. Charlotte Symons, soprano of the Metropolitan, sang exceptionally well. Jacobus Langendoen, cellist, and Reginald Boardman, pianist, were also heard.

RACHELLE SHUBOW RECITAL

March 30 Rachelle Shubow, a pianist of fine technical equipment, chose an interesting program which was enjoyed by an enthusiastic audience. On March 31 the Goding-Thiede-Zeise Trio gave a concert of modern music. They chose a trio by Frederi Ayres and a tiresome Duo by Hanns Eisler for first performance in Boston. Short pieces for trio by Bohuslav Martinu and the Pizzetti trio in A major completed the program.

In Brown Hall the Boston String Quartet completed the chamber music series of the New England Conservatory of Music chamber music concerts. Mr. Fourel and Mr. Sanroma played a sonata of Hindemith for viola and piano; Mr. Zighera and Mr. Sanroma played a sonata for cello and piano by Pierre-Octave Ferroud and the Quartet was heard in Haydn's in A minor. The music was well played.

A third concert on the same evening brought forward works of Eda Rapoport for the first time, played by the Chardon String Quartet, Einar Hansen, violinist; George Madsen, flutist; and Frederic Tillotson, pianist. Two quartets and shorter works were given and showed, unfortunately, only a mediocre talent.

A. W.

Five Conductors For Philharmonic

(*Continued from page* 5)

when he founded the Barbirolli Chamber Orchestra, and obtained his first major post in 1926 as a conductor of the British National Opera Company. In 1927 he was one of the conductors of the London Symphony Orchestra and Royal Philharmonic Society, with Felix Weingartner, Sir Thomas Beecham and Pablo Casals as his colleagues. In the same year he was invited to conduct in the international spring opera season at Covent Garden, where he remained for several seasons, directing French, Italian and German works—an opportunity considered unusual for a native-born British conductor. He has also conducted concerts of the British Broadcasting Corporation's orchestra, the Halle Orchestra of Manchester, and other British organizations, and is permanent conductor of the Scottish Orchestra and the Leeds Symphony Orchestra. His conductorial career had been limited to the British Isles until last year, when he conducted in Finland and Russia. Mr. Barbirolli married Marjorie Parry, an English opera singer, in 1932.

EMINENT COMPOSERS ENGAGED

Mr. Stravinsky, one of the best-known contemporary composers, made his first trip to America in 1925, when he conducted the Philharmonic in his own music on January 8, 9 and 10. He made a second American tour in the winter of 1935, but did not appear here with orchestra. Since the World War, he has made his home in Paris.

Mr. Enesco, internationally the most noted of Rumanian composers, was born at Cordaremi, Rumania, on August 19, 1881, and entered the Vienna Conservatory when seven years old. After being graduated with highest honors he continued his musical studies in Paris, beginning his career as a violin virtuoso after winning a first prize in 1899. His first composition to attract notice was the Poeme Roumain, first played at a Colonne concert in Paris in 1898. His Symphonie Concertante for orchestra was first played ten years later. His first Rumanian rhapsody, in A major, probably is the most performed of his works in the American orchestral repertoire. His opera Oedipe, with a French libretto by Edmund Fleg based on the Oedipean tragedies of Sophocles, was first produced at the Paris Opera this year on March 13, and was reported to have scored marked success. He has appeared here most frequently as a violinist, but conducted the Philadelphia Orchestra in Carnegie Hall on January 2, 1923, and the Musicians' Symphony Orchestra at the Metropolitan Opera House in January and March, 1933.

MEXICAN MUSICIAN TO LEAD

Mr. Chavez, born near Mexico City on June 13, 1899, began his studies with piano lessons from his brother, Manuel, and continued his musical education with Manuel Ponce and Pedro Luis Ogazon. After further study in Europe in 1922-'23 he returned to Mexico with the conviction that Mexican music would have to evolve its own creative forms, without imitating Europe. He founded the Symphony Orchestra of Mexico, of which he remains permanent conductor, in 1928.

He also was appointed, in 1928, director of the National Conservatory of Mexico and chief of the department of fine arts in the Secretariat of Public Education, but resigned these positions in 1934 to gain more time for conducting and composition. His best known works here are the ballet, H. P., produced in Philadelphia in 1932, and the Sinfonia de Antigona, first played here at the Lewisohn Stadium last summer under Jose Iturbi. He first appeared here three weeks ago in four concerts with the Brooklyn Symphony Orchestra, one of the groups maintained by the Federal Music Project, and conducted the Philadelphia Orchestra on March 27 and 28. Next Friday and Saturday he will conduct the Boston Symphony Orchestra in two of his compositions.

RODZINSKI'S CAREER

Dr. Rodzinski, who will continue as conductor of the Cleveland Orchestra next season, and will appear as conductor at the Salzburg Festival this summer, has previously served as guest conductor of the New York Philharmonic Orchestra in the autumn of 1934, when he led eight concerts of the organization. He also conducted the New York premiere of Shostakovitch's Lady Macbeth of Mtsensk with the Cleveland Orchestra and artists from The Art of Musical Russia, Inc., in February, 1935.

He was born in Spolato, Dalmatia, of Polish parents forty years ago and studied law at the University in Vienna, where he took an LL.D. degree. He also studied at the Vienna Academy of Music, his teachers including Marx and Schreker in composition; Sauer and Lalewicz in piano, and conducting with Schalk. Following service in the World War, he appeared as conductor of the Lemberg Opera, and later of the Warsaw Opera and Philharmonic Orchestra. Leopold Stokowski, who heard him conduct Die Meistersinger in Warsaw, invited him to come to America as his assistant with the Philadelphia Orchestra. During his three years' stay in Philadelphia, he also functioned as principal conductor of the Philadelphia Grand Opera Company and as head of the Curtis Institute Symphony Orchestra. His next appointment was as conductor of the Los Angeles Philharmonic Orchestra, where he attained a notable success. His appointment to the Cleveland Orchestra followed. In addition to conducting opera in Cleveland, he has served as guest leader of the Hollywood Bowl Concerts, the San Francisco, Detroit, and Rochester Philharmonic Orchestras. Dr. Rodzinski married Haline Wieniawski, a granddaughter of Henri Wieniawski, the eminent violinist.

SOLOISTS ANNOUNCED

The Philharmonic-Symphony Society also announced the engagement of several prominent instrumental soloists for next season, including Josef Hofmann, Vladimir Horowitz, Jose Iturbi, Artur Schnabel, Rudolf Serkin, Myra Hess, Robert Casadesus, Ethel Bartlett and Rae Robertson, pianists; Jascha Heifetz, Joseph Szigeti, Manuel Quiroga and Samuel Dushkin, violinists, and Gaspar Cassado, a Spanish cellist, who will be heard here for the first time. Several American works will be included in the season's repertoire, and special programmatic features are to be announced a little later.

The six concerts for children and young people under Ernest Schelling's direction will again be held at Carnegie Hall on Saturday mornings, December 19, January 16 and 23, February 13 and 20 and March 13.

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LOS ANGELES

GOETA LJUNGBERG MAGNIFICENT

She was in good voice, and especially in the long aria which opens the Hall of Song scene, her tones were clear and thrilling.—Los Angeles Evening News, Feb. 19, 1936.

LJUNGBERG VOICE STIRS L. A. AUDIENCE

A voice that matched her exquisite conception of the difficult role of Elizabeth, numbering her among the few really great Landgrave nieces. A smooth outflow of the voice made a deep internal impression without theatrics.
—L. A. Eve. Herald & Express, Feb. 19, 1936.

LJUNGBERG SCORES

Her first entrance showed a bright, glowing lovely Ljungberg, and she held fast to the excellence of the performance throughout.
—Illustrated Daily News, Feb. 19, 1936.

Her voice is powerful with lyric beauty. She has fine modulation, and her mezzo voice was particularly impressive.—Los Angeles Examiner, Feb. 19, 1936.

One of the foremost Wagnerian singers of the day.
—Los Angeles Evening News, Feb. 11, 1936.

Her enunciation, of course, was perfect and her musicianship unquestioned.
—Los Angeles Times, Feb. 11, 1936.

SAN FRANCISCO

She held spellbound her audience in the Opera House. Lovely to look at, she sang exceedingly well with a voice of grateful timbre and gave a characterization that was wholly creditable.
—San Francisco News, Mar. 2, 1936.

PITTSBURGH

The triple magic of a delightful personality, a fine appearance in which an aura of blonde hair figured prominently, and a peculiarly individual voice lent great interest to Goeta Ljungberg's concert in Carnegie Hall last night. Her voice has a sturdy expressive quality. It and her style of singing bring glamour and excitement to the theatre.—Neal Weibel, Post-Gazette, Mar. 27, 1936.

Goeta Ljungberg brought us one of the most intriguing programs in many months.—Fred Lissfelt, News-Telegraph, Mar. 27, 1936.

HOUSTON

"Ye Wandering Breezes" afforded an opportunity to enjoy the lyric beauty of Goeta Ljungberg's voice; a voice of even and perfect response throughout its entire range.—Houston Chronicle, Jan. 31, 1936.

But the steadily beautiful flow of that rich, mellow, mature soprano, always controlled, always with more power than its owner felt need to display, was an experience worth waiting seven years to enjoy.
—Houston Times, Jan. 31, 1936.

SEATTLE

Miss Ljungberg sang in clear, pure tones. Her grace and sense of stage presence made her appearance unforgettable.—Seattle Times, Mar. 18, 1936.

Her singing was marked by technical finesse and feeling. The impassioned romanticism of her lyric soliloquy was of memorable beauty.—Seattle Post Intelligencer, Mar. 18, 1936.

ST. LOUIS

Gifted with a voice of much sweetness and natural beauty, Ljungberg knows exactly what to do with it.—St. Louis Daily Globe, Feb. 7, 1936.

DALLAS

As one of the recognized Wagnerian sopranos of this generation, it was not surprising to find her singing with beauty and finesse. At her best, her voice was completely lovely.—Dallas News, Jan. 29, 1936.

The voice has noble volume and exhilarating brilliance. With more care for expressive utterance than beautiful singing, she uses it freely and passionately. The "Dich teure Halle" coming in the second act, scaled the ecstatic heights that are Wagner. Gaining control as the evening wore on, Madame Ljungberg reached the Prayer in fine fettle.
—Dallas Morning News, Jan. 29, 1936.

PORTLAND, Ore.

SWEDISH SOPRANO SCORES IN OPERA

Her lyrically ample voice, speaking through a sympathetic nature, made of "Dich teure Halle" and Elizabeth's prayer periods of beautiful song.—Portland Sunday Oregonian, Mar. 15, 1936.

SWEDISH SOPRANO THRILLS AUDIENCE

She was truly Wagnerian in stature, vocally the mistress of her role. Her voice was ideally suited to the pure grievances and tender exaltations of Elsa; ample in volume, lyric in quality and fluently responsive to each emotional viewpoint.—Portland Oregonian, Mar. 13, 1936.

Goeta Ljungberg was glorious, both vocally and dramatically. Never has a Portland audience heard such vocal eloquence. Chief characteristics of her voice are pure and exquisite quality, refined and highly artistic technique combined with a magnetic and dramatic personality.—Portland News-Telegram, Mar. 15, 1936.

Personal Representative:

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RE-ENGAGED FOR ZOPPOT SUMMER FESTIVAL, AUGUST, 1936

NEW YORK CONCERTS

MARCH 30

Miksa Merson A Hungarian pianist, Miksa Merson, was heard in his first New York recital at Town Hall on Monday night. Mr. Merson's program was of ambitious proportions, listing the Bach-Busoni Toccata in C major, the Liszt sonata in B minor, two intermezzi (A flat major; op. 76, No. 3, and E flat minor, op. 118 No. 6) and a rhapsodie (E flat major, op. 119 No. 4) of Brahms and Chopin's sonata in B minor.

Mr. Merson revealed a technic of polish and an eagerness to play his selections with authority. An audience of good size applauded cordially.

APRIL 1

Philharmonic Orchestra Owing to the Boston Symphony Orchestra being at Carnegie Hall on Thursday evening, the usual Philharmonic concert of that date was set forward to Wednesday evening.

The program—repeated Friday and Sunday afternoons—showed selections of various styles and offered Weber's Oberon Overture, Beethoven's seventh symphony, Giuseppe Martucci's Notturno (from Piccoli Pezzi) and Noveletta (transcribed piano morceau), Dukas' The Sorcerer's Apprentice and Strauss' Death and Transfiguration.

Martucci's two short numbers are gracious in melody and facile in workmanship, the nature of the music being essentially Italian even though Martucci was a devoted disciple of the Wagnerian and Liszt styles and principles.

In the Martucci as well as in the more familiar examples, Toscanini's customary musical and baton authority, warm imagination and propulsive drive were in grateful evidence and aroused the enthusiasm that always greets his interpretations. The Oberon had highly picturesque exposition. Dukas' *scherzo*-like pages revealed their sharp wit and had virtuoso brilliancy in the playing. The finale of Beethoven, compellingly rhythmed and sounded, won stirring response from the listeners, as did also the gloriously built climax at the end of the Strauss tone poem.

Concert of Music by Jacob Weinberg Works by Jacob Weinberg made up the program given in Town Hall by a large contingent of musicians headed by the composer. Mr. Weinberg appeared as pianist in four numbers during the first half of the concert. In his Film Music for two pianos (op. 33)—a descriptive suite of colorful variety cleverly satirizing such things as Micky Mouse and the newsreels—he had the assistance of Sidney Sukoenig. Two pieces for violin and piano, The Cabalist and Speed Ahead, played by Marshall Moss and the composer, were slight but characteristic *morceaux* in semi-modern idiom. Three Songs from the cycle, For American Youth, were sung by Nina Kwartin, with Mr. Weinberg at the piano. Folk material played a prominent part in five excerpts from the ballet, Carnival in Palestine, heard in a transcription for string quartet, clarinet and piano, performed by Enzo Commando and Judith Grossman, violins, Marian Nugent, viola, Alfred Urbach, cello, Kalman Bloch, clarinet, and the composer.

The second half of the evening brought the first performance in concert form of Mr. Weinberg's Sabbath Eve Service (op. 35) for baritone, mixed chorus, organ and string orchestra. The extended liturgical work utilizes the pentatonic scale and combines some modernistic elements with the ritualistic and racial idiom in an effective manner. It had an emotionally expressive hearing, with Moses Rudinov as the soloist, assisted by a mixed chorus, string players from the New York College of Music and Isidor Geller, organist, Lazar Weiner conducting. The audience, though not large, was warmly appreciative.

APRIL 2

Boston Symphony Orchestra Two complete symphonies, Haydn's No. 99, E flat, and Sibelius' (No. 2) D major, flanked the Finale (adagio) from Mahler's ninth symphony at the Thursday evening concert of the Boston Symphony Orchestra (Carnegie Hall) under the direction of Serge Koussevitzky.

The conductor, in uplifted mood, gave rare interpretations of those works, and offering particularly lovely hearing of the Haydn masterpiece, done with remarkable delicacy and purity of feeling. His orchestra remains the embodiment of virtuoso playing, musical strength, and nobility of tone. Voluminous applause fell to the leader and the instrumentalists.

APRIL 3

Pia Damerini In her initial New York appearance, Pia Damerini, pianist, was heard in recital on Friday evening at Town Hall. Her program opened with Pastorale (Scarlatti-Tausig), followed by Toccata (Paradisi), Presto (Turini) and Fantasia, op. 15 (Schubert). These were followed by six etudes and the Fantasie impromptu of Chopin, a Brahms rhapsodie (op. 79), Debussy's Claire de lune and La danse d'Olaf (Pick-Mangiagalli).

Miss Damerini met the requirements of her list with a flowing technic and a touch of surprising strength and endurance. The infrequently performed Schubert work found her well equipped and her interpretation evoked *bravas* from her listeners. In the Chopin readings there was again to be noted the fluency of her playing but here, at intervals, she created the impression that in this field she had not yet attained mature musical conception. Much promise, nevertheless, can readily be predicted for this young artist.

APRIL 4

Philharmonic Orchestra Concert for Children The sixth concert for children and young people which the New York Philharmonic Orchestra, under Ernest Schelling, has presented this year at Carnegie Hall was the closing event in this series. The occasion was marked by a request program and the bestowal of medals and ribbons in recognition of the best notebooks turned in by Mr. Schelling's young auditors. Lily Pons distributed the prizes.

The program held Glazounoff's Fanfares (in memory of the composer); the scherzo from Beethoven's Eroica Symphony; a symphonic poem The Lido, by Theodore Cella, one of the members of the orchestra, who conducted it; Ganz' Animal Pictures; Mr. Schelling's Tarantella; Till Eulenspiegel's Merry Pranks (Strauss); and the finale from the fourth symphony of Tschaikowsky. Mr. Schelling's comments had the usual visual accompaniment of slides.

The close attention which the children gave on this morning was of the sort Mr. Schelling always commands from them. The present writer has attended all these juvenile programs this season, and as a self-appointed sleuth and observer of the reactions of the youngsters, is impressed by two manifestations. First, although Mr. Schelling's talks on his music would not be thought too simple by adults seeking music knowledge, the children give every evidence of understanding and appreciating them. One incontestable proof of this is that they laugh in the right places. When a caricature, or a likeness such as the flaxen-haired Debussy pictured on his tricycle at an early age, is shown in the slides, it is greeted with merriment. The next slide may perhaps be a facsimile of a page of a score, or a landscape or a portrait—not a giggle is heard. The second observation of this reviewer is that the children do not object to dissonance, but they seem to want it as a descripive factor. The Ganz Animal suite delighted them. However, a few weeks earlier a piece of abstract music in the modern idiom was played, and the young audience was restless and bored. They listen intently to Beethoven and Brahms. The surprising thing was that some works, tuneful but of less depth, could not command so much absorption.

Boston Symphony Orchestra For its final Saturday matinee, the Boston Symphony Orchestra under Serge Koussevitzky played Edward Burlingame Hill's four-movement Sinfonietta (opus 40), Alfredo Casella's orchestral transcription of Bach's Chaconne, and Brahm's first symphony.

The Hill composition is a string orchestration of his quartet, written in 1935. The arranged work, in orthodox form, is light-waisted music, melodious, graceful, and of transparent harmony and facture, with much lively rhythm. The slow movement lyricizes a bit diffusely, but the rest of the work has brisk directness.

Casella's orchestration of the Chaconne is free and imaginative, with full use of modern instrumentation, and amplifying of Bach's counterpoint. Of course the main structure of the masterpiece remains unchanged, but its variations become really varied through the color and register combinations skillfully supplied by Casella. He has undeniably provided music lovers with a means of enjoying the Chaconne in full richness, and yet within the spirit and atmosphere of the classical Bach.

Koussevitzky gave a compelling reading of Brahms, done with musical depth, sincere feeling and opulent tonal hues, and brilliant performance on the part of the orchestra.

Armand Tokatyan A song recital by Armand Tokatyan, tenor, formerly of the Metropolitan Opera, was the featured event in Town Hall on Saturday evening. The concert was given under the auspices of the local committee of the American Society for the Control of Cancer, and attracted a distinctive audience. The singer's voice, always one of large size and vibrant tonal quality, has developed in volume and in lyrical quality. His program included airs by Stradella, Gluck and Carissimi, four Strauss Lieder, the Aubade from Lalo's Le Roi d'Ys, French songs of Lenormand, Hahn and Fourdrain, and an English group by Ernest Charles, Pearl Curran, Harry A. Matthews and James Rogers. Especially smooth vocalism was given to the Lalo Aubade, and Hahn's La Barcheta was sung with much appeal, so that the latter work was repeated by request. One admired again Mr. Tokatyan's notably resonant vocal organ, its capacities for poignant and thrilling expressiveness, and the attractive personality of the singer which gives a winning quality to his interpretations. After the Strauss group, Schubert's Der Jüngling an der Quelle was given as an encore. Ina Grange was the accompanist for the program, which was received with notable enthusiasm by the large audience.

APRIL 5

Artur Schnabel and Bronislaw Huberman Town Hall does not often have as distinguished an audience or harbor such expert ensemble as manifested themselves last Sunday afternoon, when Artur Schnabel and Bronislaw Huberman gave a recital of sonatas for piano and violin.

The artist pair were heard in two Beethoven works (op. 30, No. 2), C minor and (op. 24), F major; Brahms' G major (op. 78); and Mozart's E flat.

To speak of the individual qualities of Schnabel and Huberman is to say something thrice familiar, but their admirable concerted presentations are not well known to the New York concert-going public. To some hearers they came as a distinct revelation.

Coupled admirably as to interpretative conception and design, feeling, technical mastery, and adjustments of tone, dynamics, and execution, Messrs. Schnabel and Huberman gave intense artistic pleasure and were rewarded with applause from start to finish.

It would be invidious to pick out any single offering for especial praise, as the entire concert showed lofty atmosphere and performances of a kind which it would be a herculean feat to surpass. Those who were privileged to experience the unusual occasion will long treasure it in memory as an outstanding example of ensemble skill and art.

Mario Chamlee and Ruth Miller Returning to the recital platform, where he has been heard somewhat infrequently of late, Mario Chamlee appeared in joint recital with his wife, Ruth Miller, soprano, in Town Hall on Sunday evening. The former Metropolitan and Chicago Civic Opera tenor, who recently has been active in radio work, sang with all his wonted ardor and lyrical quality of voice, his performances of Lieder by Beethoven, Brahms and Hugo Wolf marked by a compelling personal charm and seizing quality of interpretation. Mr. Chamlee also sang French songs by Huë, Faure, Poldowski and an English group including first American performances of two songs, The Donkey and The Little Dancers, by Richard Hageman, who was the distinguished piano collaborator for the recital, and John Alden Carpenter's Don't Caire, and Serenade.

Mr. Chamlee is a personality on the concert stage, the boyish charm and abandon of his singing, the notable command of smooth tone and variety of color, being now accompanied by a ripened sense of drama and humorous characterization in his work. The last quality was illustrated in Hugo Wolf's Der Tambour, repeated in response to applause. Assuredly this artist should appear oftener for concert audiences, as he ranks among the few outstanding male singers of the country.

Miss Miller, formerly of the Metropolitan Opera, revealed her apt knowledge of song interpretation and cultivated vocal style in Lieder by Schubert and Brahms, works of Ravel, Liszt and Hageman. The latter's popular At the Well, with its airy grace and glittering accompaniment, won an ovation. The two vocalists joined in an interesting group of rarely sung duets by Schumann, among which the lyrical Ich Denke Dein was done with particular effect. Mr. Hageman's accompaniments were models of artistry. The capacity audience, including many notables of the music world, extended warm applause to Mr. and Mrs. Chamlee, making of the recital a definite "occasion" in the New York recital season.

Feuermann to Tour Japan

Emanuel Feuermann, Austrian cellist, completing his tour on the coast April 4, is sailing for Japan from Vancouver for a tour of twenty-five concerts. He will also go to China. On June 1 he sails for South America where he is scheduled to make twenty-five appearances during the summer, including Buenos Aires, Rio de Janeiro, Sao Paolo, Montevideo and Santiago. During September he is scheduled for five appearances in Mexico City, returning to the United States early in October.

Rudolph Reuter's Recital Engagements

Rudolph Reuter played his second engagement as piano soloist with the Indianapolis Symphony Orchestra, on March 24, using the Beethoven Emperor Concerto as his medium. This marked Reuter's forty-fifth appearance with orchestra, and he has played sixteen works in these appearances. In the autumn Mr. Reuter will visit the Northwest and the California coast, returning by way of Albuquerque, N. Mex., where he plays on November 17. Another tour takes him to the South and Southeast in January, 1937.

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"Lalo's 'Symphonie Espagnole' became for us a stimulating experience, so dexterously were its technical fireworks touched off."
—*Daily Telegraph—LONDON*

"If Keats had been a fiddler, his best playing would have been like Kayla Mitzel's."
—*Evening Telegram—TORONTO*

"The highlight of the whole program was her brilliant performance. The young violinist's playing is distinguished by exact intonation and an aristocratic quality of tone. The pyrotechnics came off her bow with stunning effect. She was recalled again and again."
(Soloist Hollywood Bowl, Sir Henry Wood, conducting)
—*Los Angeles Times*

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Poet - Playwright - Actress

In a type of entertainment that is stirring and refreshingly new—POETIC and DRAMATIC renditions of her own poems and dramas—and those of other noted poets and dramatists—against a tracery of Harp Music, played by Elsa Moegle.

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—*Ludwig Lewisohn, The Nation* (On Michael Strange's Play, "Claire de Lune")

"One more testimonial to the power of her personality."
—*New Yorker* (On Michael Strange's performance as Eleonora in Strindberg's "Easter")

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Outstanding Recital and Oratorio Soprano

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—*N. Y. Times*

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—*Chicago Herald and Examiner*

"A voice of clear glittering quality that took the highest notes with ease."
(Soloist with Boston Symphony Orchestra)
—*Boston Traveler*

"It is not often that America sends a singer with such complete command of her art and so warm and attractive a style."
—*London Daily Telegraph*

Ethyl Hayden has been heard in hundreds of concerts here and abroad and has appeared as soloist with the following orchestras and choral societies:

Detroit Symphony Orchestra
Cincinnati Symphony Orchestra
Cleveland Symphony Orchestra
Boston Symphony Orchestra
Ann Arbor Festival
Friends of Music of New York—80 times
Mendelssohn Glee Club—6 times
New York Oratorio Society—6 times
Schola Cantorum of New York—3 times
Bach Festival of Bethlehem
and many others

Next N. Y. Recital April 21st

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"The song that Mr. Primrose's viola sings is one of unaccustomed and unforgettable beauty."
(As soloist with the Toronto Symphony Orchestra)
—*Toronto Evening Telegram*, Nov. 27, 1935

"Among the viola players William Primrose is renowned. His bow is capable of drawing from the viola sweetness and depth of feeling. A real feast of art." (As soloist Rome Philharmonic) —*Messaggero—ROME*

". . . the high light of the afternoon was William Primrose's playing. He plays his instrument with a sureness and brilliance that are absent from the performance of any other viola player I can think of. If you need a label you might call him the Heifetz of the Viola, for he brings to that instrument all the clearness and technical gifts of the violinist."
(As soloist at the Torquay Festival, with Sir Hamilton Harty)
—*Daily Herald—LONDON*

". . . suppleness of tone added to an impeccable technic and an interpretive knowledge of astonishing maturity."
(As soloist with Sir Thomas Beecham.)
—*Le Temps—PARIS*

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". . . played with the cleanest of technique and consummate artistry, in perfect accord with Sir Ernest, and the orchestra. One of the most finely inspired and joyously delectable Bach performances in this reviewer's memory."
(As soloists with the Toronto Symphony Orchestra)—*Toronto Globe—Jan.* 13, 1936.

"Their performance was distinguished by its balance, a cohesion in teamwork that was well-nigh perfect."
(As soloists with the Montreal Orchestra)
—*Montreal Gazette, Dec.* 16, 1935

"Their tone is crystal clear, ringing, mellow, ranging from elfin delicacy to the sonority of an orchestra, and graduations are achieved with magic ease and suavity. Technical excellence, discriminating pedalling, finished phrasing and artistic restraint. They created a furore." —*Ottawa Citizen*

"They played with admirable technical ability and adjusted dynamic balance. Their interpretations were characterized by good taste and zest." —*New York Herald Tribune*

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"She is at home with the orchestra. Her cues are clear and precise, her rhythms sharply defined, and she has effortless mastery."
—*Neues Wiener Journal—VIENNA*

"She holds her orchestra with authority, suppleness, sentiment and elegance which one cannot praise enough." —*Let Petit Parisien*

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The League of Composers, New York
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". . . a sensitive approach to the music she essays. Her interpretations of the Schumann Sonata had a glowing warmth and tenderness, and the Brahms Rhapsody was achieved with fullness of tone and a broad curve. The Gluck-Brahms Gavotte had simplicity and clarity."
—*N. Y. Times*

". . . She revealed an ample technical equipment, earnestness and an ability to grasp and project the sharp flavor of modern music."
—*N. Y. World-Telegram*

". . . displayed a matured technique, brilliant dexterity and a conservative regard for phrasing."
—*Charleston (S. C.) Evening Post*

Werner Janssen Makes Bow as Guest Conductor of Detroit Orchestra

American Conductor's Concerts Include Works by Sibelius, Loeffler and Barlow—Grace Moore and Marcel Hubert Heard—Subscription Series of Symphony Close Under Kolar—Pinafore Sung

DETROIT, MICH.—Werner Janssen, who made his conductorial debut at Orchestra Hall, March 5, with the Detroit Symphony Orchestra, was found to have a sound musical pedigree, a strong personality and ingratiating manner. The skill and authority displayed in the Sibelius symphony (No. 5) in E flat won much honor for him. The orchestra vibrated under this masterful musical structure, and there was power and vitality that swept the listeners.

Mr. Janssen conducted the entire program without score. The concert opened with Loeffler's Hora Mystica, which called for full orchestra, piano, organ and had the support of the choir of men's voices of The Orpheus Club. It was a long-drawn-out, intellectual composition which taxed the listener. There were pleasing passages towards the end, but this could not make up for an otherwise dull composition. The other number was the Strauss tone poem, Don Juan, played with elasticity.

The last pop concert on March 7 again had Werner Janssen conducting; this time he was the hero of the evening. The Sibelius fifth symphony was repeated and was rewarded with turbulent applause, which was well deserved. The program opened with Sam Barlow's overture, Mon Ami Pierrot, and was followed by Beethoven's second symphony in D major given a good reading.

MUSIC STUDY CLUB

The Music Study Club of Detroit gave its ninth annual Musicale Soiree March 10 in the YWCA Auditorium to an exceptionally large audience. The Music Study Club Choral composed of twenty-five female voices, somewhat weak in the soprano section, nevertheless gave an exceptionally good performance in tone and balance of The Nightingale and the Rose by Rimsky-Korsakoff arranged by Deems Taylor. This was illustrated by two dancers, Rose Mandell and Grace Thomas, and assisted by Reva Reatha, harpist, Helen Richman, violinist, Mrs. Bernard Lachs, soprano and Rose Bassin, accompanist. The club's second number was The Cherry Tree Doth Bloom by Alma Goatley, but the triumph of the program was Anton Rubinstein's Seraphic Song with Mme. Marguerite Hoexter, contralto, as soloist, who demonstrated her musicianship as well as a beautiful voice. To Charles Frederic Morse, the director of the club this season, full honor must go for pulling together an otherwise scattered ensemble and making of it something worth while to listen to. Reva Reatha, former harpist of the Detroit Symphony Orchestra, played Gabriel Faure's Impromptu in a highly artistic manner and was amply applauded. Alice Richman, the pianist of the evening, played Wladigeroc's Autumn Elegy and Liszt's Hungarian Rhapsody (No. 12) with good taste. The program opened with a playlet given by a branch of the club called The Liberal Arts, entitled Suppressed Desires, which met with the approval of the audience. It was a highly successful evening.

GRACE MOORE'S CONCERT

Grace Moore, soprano, made her second appearance in Detroit on March 11 at the Masonic Auditorium before the largest audience Detroit has had for any single artist this season. She sang a good selection of songs and arias in all languages, French predominating, and acquitted herself well in Bizet's Ouvre ton coeur. The second part of her program, sung in English, went the length of Purcell to John Alden Carpenter. There were numerous encores, including Kreisler's The Old Refrain, excellently sung with a new set of verses which will be heard in her new picture, soon to be released. Miss Moore had Marcel Hubert, an inspirational cellist, as assisting artist who drew genuine prolonged applause. Gibner King at the piano for both artists displayed a keen sense of artistry.

SYMPHONY ORCHESTRA CONCLUDES SEASON

The final subscription concert of the Detroit Symphony Orchestra on March 12 was directed by Victor Kolar, associate conductor. Mr. Kolar and the orchestra were in exceptionally fine mettle this evening and gave a brilliant performance of the first symphony of Sibelius. After the intermission the orchestra played Smetana's The Moldau, Massenet's Twilight orchestrated by Mr. Kolar and Strauss' Perpetual Motion. The final number, Liszt's Les Preludes, played with intense musicianship, left a marked impression on the audience. There was prolonged applause from the capacity house.

PINAFORE SUNG

The Music Group of the Young People's Temple Club gave Gilbert and Sullivan's H.M.S. Pinafore on March 15 in the Chapel before a large and appreciative audience. This was the group's first venture into light opera and as such gave a fairly good performance. Grace Salasnek in the role of Josephine revealed a warm, fine-timbered dramatic soprano voice and made a charming appearance. Arthur L. Goulson as Sir Joseph Porter, offered a fine characterization. The dancing was much better than the singing, the costumes authentic and the stage setting ample. Miss Salasnek who acquitted herself so admirably was coached by Max Levy, vocal teacher. R. C. B.

Stockholm Hears Ring Led by Blech

Annual Wagnerian Event—Ansermet in Modern Menu—Rubinstein, Hansen and Hempel Score

STOCKHOLM.—When Leo Blech, renowned German conductor, makes his yearly appearances at the Royal Opera, the house is not only sold out, but besieged and stormed. This was again the case when he came here from the Berlin Staatsoper to conduct Stockholm's annual Ring cycle. His musicianship and successes are proverbial, and along those lines nothing new can be said. He was assisted by an efficient cast including, to name only a few of the principals, Joel Berglund (Wotan), Brita Herzberg (Sieglinde), Gertrud Wettergren (Fricka) and Max Lorenz (Siegmund, Siegfried).

MODERN ORATORIO

Ernest Ansermet conducting the Philharmonic Society gave us two enjoyable concerts, the second being Honegger's King David. We had heard this "symphonic Psalm" ten years ago, but it was left to the Swiss conductor to bring it closer to us.

RECITALISTS IN SWEDEN

Arthur Rubinstein, in his piano recital, disclosed himself a magnificently equipped artist, his *bravura* standing him in good stead, particularly in Bartok, Shostakovitch and Stravinsky. His interpretation of the Tschaikowsky concerto with the Philharmonic was a sweeping presentation.

Cecilia Hansen won honors for her reading of the Glazounoff violin concerto with the Philharmonic. Lubka Kolessa and Iso Elinson gave interesting piano concerts, Callimahos did a rare recital on the flute, and Frieda Hempel's vocal artistry was admired in an evening of Lieder.

HERMAN GLIMSTEDT.

Lily Pons Chooses Jean Dickenson as Protegée

Lily Pons has selected as her protegée Jean Dickenson, American coloratura soprano, twenty-two years old. On April 3 Miss Pons gave a reception in New York to introduce Miss Dickenson, and on April 5 presented her over WEAF on the Melody Masters hour. The following day Miss Dickenson took a plane for Hollywood to begin her new radio appearances the following Friday. She has signed a contract to appear on the Hollywood Hotel program over WABC. Miss Dickenson graduated recently from the Lamont School of Music in Denver and has also studied at the Chicago College of Music. She has been placed by Miss Pons under the tutelage of Albert Jeannotte, New York vocal teacher, with the concurrence of Miss Dickenson's former teacher, Florence Lamont Hinman of Denver.

Josef and Rosina Lhevinne to Hold Colorado Master Class

Josef and Rosina Lhevinne are conducting a summer master class in piano from June 22 to July 24 at the College of Music, University of Colorado, Boulder, Col. Members of this class may engage either private or class instruction or both. The repertory or

JOSEF and ROSINA LHEVINNE

teacher's classes consist of eight or ten members each, who play in rotation, each player being privileged to make his own selection of compositions. Mr. Lhevinne plans to give illustrative interpretations himself, this course including the most important works of classic and modern piano literature. Technical features of the course are summed up under the headings methods of technic, phrasing, pedaling and how to practice. The repertoire class has been arranged to combine the benefits of private instruction with those of public performance, confidence and repose being considered indispensable for artistic success. Members of the repertoire class are expected to prepare a list of composition, both classic and modern.

In addition, there are also auditor classes whose members will have the privilege of hearing the performance of the various works along with the criticisms of Mr. Lhevinne.

Mrs. Lhevinne's private lessons consist of more specific instruction in technic, interpretation, sight reading and practical methods of memorizing.

Two free scholarships have been offered by Mr. Lhevinne in the repertoire class. These are to be decided upon in open competition. Preliminary hearing is to be conducted by Prof. Mark Wessel of the college faculty on June 19 and 20. Mr. Lhevinne will select the two winners from the five performers adjudged the best. Mrs. Lhevinne has offered a scholarship to one of three in private lessons.

Prof. Wessel, a pupil of Mr. Lhevinne, is head of the piano department at the College of Music of the university. Lessons for auditors are available with Prof. Wessel, who is in direct charge of all the master classes.

Leila Bederkhan Touring in Europe

Princess Leila Bederkhan, who returns to this country for a tour of recitals in Dances of the Orient next fall, after an absence of five years, is now active in Europe. On March 26 she danced in the Palais des Beaux Arts in Brussels. From there she goes to Holland on a tour which includes Utrecht, The Hague, Haarlem and Amsterdam. In the latter town she is to dance at a special gala performance to be given at the Opera. In May she gives her spring recital in the large Pleyel Hall in Paris. Her return to New York is scheduled for the Guild Theatre on October 25.

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Hofmann's Artistry Outstanding in Faculty Recital at Curtis Institute

Debut of Carlos Chavez as Guest Conductor of Philadelphia Orchestra Feature of Week—Chamber String Simfonietta Gives Attractive Children's Event Under Sevitzky

PHILADELPHIA.—Josef Hofmann gave a recital in Casimir Hall of the Curtis Institute of Music of which he is director, on April 2 before an audience which taxed the capacity of the small hall. It was one of the series of faculty recitals given each season at the Curtis Institute of Music, and was attended by the students and faculty of the school, and a few invited guests.

Dr. Hofmann played three outstanding sonatas—the Schumann sonata in F minor (op. 14) (concerto without orchestra), the Beethoven sonata in A flat major (op. 110) and the Chopin sonata in B minor (op. 58). All of the features of piano-playing for which Dr. Hofmann has long been eminent were in evidence. His colossal technic and power were paramount, with the exquisite beauty and delicacy of tone revealed in the quieter parts. The clarity and speed of the runs were breathtaking, and the skill with which he controlled the voices of the fugue in the Beethoven sonata was something seldom heard. His audience fairly burst the walls with the applause after each work, and particularly at the close. Only Dr. Hofmann's shake of the head and closing of the lid of the keyboard discouraged the enthusiastic audience.

CHAVEZ LEADS PHILADELPHIA ORCHESTRA

For the concerts of March 27 and 28, the Philadelphia Orchestra had for its guest conductor, for the first time, Carlos Chavez, Mexican composer and director of the Mexico City Symphony Orchestra. Mr. Chavez is known to Philadelphia audiences as the composer of the Ballet-Symphony H. P., which was given here at the Metropolitan Opera House several seasons ago under the direction of Leopold Stokowski, with the full Philadelphia Orchestra and a ballet. Two movements from this work closed the program of these concerts, and were preceded by Sinfonia de Antigona also by Mr. Chavez. In the last part of the program also came Farewell to Pioneers by Roy Harris whose prelude and fugue was played recently at the regular weekly orchestra concerts. It cannot be said that it was much more convincing than the prelude and fugue and it was received with luke-warm applause.

The first part of the program held the Beethoven overture Coriolanus, J. C. Bach's Sinfonia in B flat major and Debussy's Iberia, all beautifully read and played. Mr. Chavez had arranged the orchestra in the classical mode of seating, and conducted with evident comprehensive knowledge of the scores. He conducted without the score, except strangely enough, in his own works.

CHAMBER STRING SIMFONIETTA IN CHILDREN'S CONCERT

The Philadelphia Chamber String Simfonietta (Fabien Sevitzky, founder and conductor) gave its eighth annual Children's Concert, in the Ballroom of the Bellevue-Stratford on March 28, before an overflowing audience.

An arrangement had been made by which Mr. Sevitzky spoke into a microphone and this was carried by amplifiers to all parts of the ballroom. The atmosphere was informal, as Mr. Sevitzky greeted the youthful audience, and spoke of the different numbers to be played.

Purcell's suite in C major was the first number on the program, and was beautifully played. Following this came Gordon Stutely's Hornpipe from Salt o' the Sea (op. 26) which proved popular with the children.

Sherman Frank (ten years old) was the soloist in the Haydn piano concerto in F, with the Simfonietta providing an excellent accompaniment. Young Master Frank played exceptionally well, with great ease and clarity. The applause was loud and long.

Next on the program were two numbers sung by the Children's Chorus from Germantown Friends School, trained by Margaret Shane. The Little Dustman by Brahms and The Three Dragons by James Brown were finely sung, with excellent enunciation and tone. Then came Songs for Everybody—Morning Comes Early (Slovakian) The Golden Day is Dying (Palmgren) and Ernest Bloch's America.

The final instrumental number was Suite Americana by Albert Stoessel transcribed for string orchestra by Fabien Sevitzky for which the Simfonietta had in addition to the strings, the harp, played by Edna Phillips and percussion instruments played by Benjamin Podemsky. During the course of the morning, Mr. Sevitzky had these two artists demonstrate their instruments for the young listeners. The small boys got a tremendous "thrill" out of most of the percussion instruments which were demonstrated with such gusto by Dr. Podemsky. After the program proper, Mr. Sevitzky awarded the prizes won by numerous children for the best letter written to Mr. Sevitzky, the best poster designed and made, and numerous other contests connected with these children's concerts. There was no doubt that "a good time was had by all."

AMERICAN SOCIETY OF MUSICAL ARTS

The American Society of Musical Arts (Amy Ione White, manager) which exists "to introduce to the public some of the musical talent living in America, to further its interests, and to promote its entrance into wider fields," has presented six young artists in three recitals in Philadelphia, during the past month. Four of these young musicians are from Philadelphia—George Lapham, tenor; Edna Haddock, dramatic soprano; Robert Elmore, pianist-accompanist; and Alvin Rudnitsky, violinist. The other two were—Gladys Stevenson, pianist, from St. Louis, who was recognized as a prodigy at the age of fifteen, was given an audition with Paderewski who was so impressed that he directed who her teachers should be; and Edith Di Bartolo, pianist, from Buffalo, who was a graduate from the New England Conservatory of Music, has offered concerts abroad as well as in this country. Without exception all of these young performers acquitted themselves with more than ordinary skill and musicianship. Space prevents detailed accounts of each recital. It should also be noted that John Bawden was the splendid accompanist for Alvin Rudnitsky, and Mr. Elmore was the superb accompanist for Mr. Lapham and Miss Haddock.

DOROTHY STERN IN RECITAL

Dorothy Stern, young Philadelphia pianist, gave a successful recital in the Academy of Music Foyer on April 2, before a large and enthusiastic audience.

Miss Stern's program was well chosen, opening with the Vivaldi Concerto Grosso in D minor, transcribed for piano by Alexander Kelberine, followed by the Mozart Variations in C major Ah! Vous-dirai je Maman?, both exquisitely played. Beethoven's sonata in A major (op. 2) was also finely presented, and was, according to the program—In Memoriam of A. Rushton Allen. Three intermezzi of Brahms were followed by Chopin's scherzo in B flat minor and nocturne in F minor, Mouvements Perpetuels by Poulenc, and two Ravel numbers —Pavane and Jeux d'Eau. To each number on the program Miss Stern gave a suitable interpretation, revealing good technic, and that inner something, which gives meaning to all music. Her tone was beautiful, ranging from the most delicate to one full of power. Her audience was prodigal with applause.

LEON ZAWISZA AND DAVID FRISINA HEARD

Leon Zawisza and David Frisina appeared in their graduation recital at the Curtis Institute of Music on March 30. These two talented young men exhibited excellent technical equipment, fine tone and general musicianship. Ethel Evans was the capable accompanist.

M. M. C.

Tibbett Addresses N. Y. Singing Teachers' Association

Addressing the New York Singing Teachers' Association in Aeolian Hall, New York, on March 17, Lawrence Tibbett in an informal talk, related many of his experiences on the road to success and included some valuable advice to young students as well as suggestions to teachers.

Of especial interest was Mr. Tibbett's statement in answer to the query, "What was your goal, and how did you go about achieving it?" Mr. Tibbett stated frankly that he never had any goal further ahead than what faced him at the immediate moment. His advite was, "Concentrate on the task immediately in front of you, on how you are going to sing your solo in church next Sunday, on how you are going to hold up your end in the quartet, rather than worry about what you are going to do three years from now. If you think your daily jobs are not worth worrying about you will never be prepared to do the bigger work when it comes along. In my own case I can truly say that anything I have achieved has been due mostly to a tremendous love of work, and if you do not love your work enough to fail for it, you can hardly love it enough to succeed."

Asked if he used any different production of voice for singing on the air, Mr. Tibbett replied, "Emphatically, no. For me there is no such thing as radio technic. I sing, as far as I am aware, precisely as in an auditorium—in fact I strive with all my power to avoid the temptation to change my vocal production due to the different surroundings. I do not believe that an artist should use a light, devitalized tone over the air, and then have it amplified in the control room, because the light, soft voice is not less of the same thing as the full voice, but something of an entirely different nature." Mr. Tibbett remained for more than half an hour answering numerous questions concerning the opera, radio and concert fields, and departed amid applause and cheers.

S. L.

Saminsky Works to Be Premiered

Lazare Saminsky's orchestral suite Ausonia, a recent work, will be given its American premiere on April 16 by the Cleveland Orchestra under Dr. Artur Rodzinski in Cleveland. Ausonia is dedicated to Toscanini and was given its European premiere recently in Florence under Hermann Scherchen. The score is published in Paris. Another new work by Mr. Saminsky, his choral poem, Newfoundland Air (after a poem by Thoreau) is to be given its first American performance by the Dessoff Choirs under Margarete Dessoff in her farewell concert on April 28 at Town Hall, New York. This work, as well as the other choruses, songs and children's pieces for piano are published in this country.

Dr. Heinrich Simon Giving New York Lecture-Recitals

Dr. Heinrich Simon, former owner and publisher of the Frankfurter Zeitung, Frankfurt-am-Main, is giving a series of lecture-recitals, called The Saga of Music, on Tuesday mornings in the small ballroom of the Hotel Plaza, New York. On March 31 he spoke on the music of Telemann, Bach's contemporary, showing the difference between the two styles. The lecture of April 7 was on two groups of Italian composers who influenced Bach (Vivaldi and others). On April 14, he is to speak on Bach's influence on almost every great musician after him — Beethoven, Schumann, Wagner, Brahms, Reger and others. The final lecture, April 22, is to be held at the home of William Mattheus Sullivan. It is a continuation of the preceding discussion. Dr. Simon is a pianist and critic as well as writer and editor. He has recently lectured in London.

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H. A. F. P.: *Baltimore News and Post. Dec.* 7, 1935

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Spring Concert Week Brings Much Music to Chicago Halls

Three Orchestras and Many Recitalists Provide Large Budget of Tonal Offerings—Debut Appearances a Feature

CHICAGO.—The bill of musical fare served during the last week of March was one of the most interesting of the season. The Civic Orchestra concluded its series of concerts in Orchestra Hall on March 29, presenting three resident musicians as soloists: Alice Guernsey, violinist, made her recital debut in Kimball Hall; Josef Raieff was presented in a piano recital in the Studebaker Theatre; Ennio Bolognini, cellist, gave his first Chicago recital in the same theatre; Isabel Laughlin was introduced in a piano recital in Curtiss Hall by Harold E. Ray; under the direction of Dan H. Raie, Theodore Charles Stone, baritone, appeared in Kimball Hall; the De Paul University Symphony Orchestra and the University Chorus appeared at the Goodman Theatre; the Manuel and Williamson Harpsichord Ensemble played at the same theatre the following evening and the Chicago Symphony Orchestra was heard in three concerts. To that imposing list could be added many lesser concerts and recitals.

CIVIC ORCHESTRA CONCERT

The third and final concert by the Civic Orchestra brought a fairly large assemblage to Orchestra Hall on March 29. In the Chabrier Bourree Fantasque, D'Indy's Symphony on a French Mountain Air and the Van der Stucken Louisiana March, the orchestra was led by Clarence Evans. In the Tschaikowsky Casse-Noisette Suite, the orchestra was under the direction of Adalbert Huguelet, one of Chicago's foremost organists and for five years a student in the conducting class under the auspices of the Civic Music Association. The soloists—Grace Nelson, pianist, and Jenska Slebos, violoncellist—added *éclat* to the concert by their playing.

ALICE GUERNSEY'S RECITAL

A promising young violinist was discovered in the person of Alice Guernsey, who, with the assistance of Prudence Neff at the piano, gave a recital in Kimball Hall on March 29. One of the featured numbers on her program was Radie Britain's Prison.

JOSEF RAIEFF IN DEBUT

It seems criminal that such a talented pianist as Josef Raieff, who made his debut here at the Studebaker Theatre on March 29, should not make his name better known to the musical fraternity. From where this young master of the keyboard has sprung we do not know, but what is more to the point, he posseses pianistic ability far above the average. Not only were his interpretations those of a mature artist, but the tone he drew from the piano was unusually lovely even in dynamic passages.

ENNIO BOLOGNINI'S CELLO PROGRAM

If the name of Raieff is not household in our community, that of Ennio Bolognini is favorably remembered, for the gifted cellist occupies an enviable position among our local fraternity. In his first Chicago recital in the Studebaker Theatre on March 31, Mr. Bolognini brought out the same fine qualities we have learned to know and admire in the past either over the air or as former first cellist with the Chicago Symphony Orchestra.

ISABEL LAUGHLIN IN BOW

Harold E. Ray, for many years manager of opera companies and now business manager of the Chicago Musical College, successfully entered the local impresario field in introducing Isabel Laughlin, pianist, to a large audience in Curtiss Hall, on March 31. Miss Laughlin had prepared a varied program, embracing many schools and including the Franck prelude, chorale and fugue; a Chopin group; three Scriabin preludes, one by Rachmaninoff, Stravinsky's Danse Russe, Debussy's La Puerta Del Vino and Brouillards and the Strauss-Schultz-Evler Blue Danube Waltz. In that comprehensive list the debutante brought the pianistic equipment of a routined artist who has been especially well trained.

DE PAUL UNIVERSITY AND CHORUS

The De Paul University Symphony Orchestra, under the direction of Wesley LaViolette, and the De Paul University Chorus, Arthur C. Becker, director, were presented in concert in the Goodman Theatre on March 31. The soloists, Freddie Lee White, and Margaret Willem, soprano; Ralph Niehaus, tenor, and Theodora Troendle, pianist-composer, added to the galaxy of the night. The program included the Bulgarian dance, Horo, by Boris and Troendle's Six Dance Rhythms, for piano and orchestra, which had their first public performance on this occasion. The orchestra was also heard in Sibelius' Finlandia and Debussy's Afternoon of a Faun. Mendelssohn's Hymn of Praise, well sung by the choristers and soloists under Dean Becker, proved the highlight of the concert.

SOUTH SIDE WOMEN'S CHORUS CONTEST WINNERS

The judges of the contest for American composers sponsored by the Chicago South Side Women's Chorus have awarded the first prize of $100 to Erik W. G. Leidzen of Bronx, N. Y.; first honorable mention to Eunice Lea Kettering of Ashland, O., and second honorable mention to Harry Hopkins of Baltimore, Md. Judges Edgar A. Nelson, Eric DeLamarter and Robert Sanders have suggested that the three manuscripts be published as all are particularly fine compositions. The prize was for a musical setting of Elvir Winter Gilmore's poem, Spring Journey. Mr. Leidzen's composition will be on the spring concert of the chorus.

WESTERVELT PUPIL SINGS

Kathryn Pittenger, soprano, a student of Louise St. John Westervelt, sang on a joint program at Columbia Recital Hall on April 1. Mrs. Pittenger's offerings included songs by Gretchaninoff, Hughes, Osgood, Deems Taylor, Weckerlin, Koechlin, Fourdrain, Proctor, Barnett, Buchanan and Hageman won her the full approval of the listeners.

HENIOT LEVY PUPILS APPEAR

We attended the joint recital given by piano pupils of Heniot Levy and violin pupils of Herbert Butler under the auspices of the American Conservatory of Music in Kimball Hall on March 28. Fourteen pupils furnished the lengthy program and each one deserved praise for imbibing so readily the precepts of their respective mentors. At least one of the students must be regarded as a professional for Beatrice Eppstein, from Mr. Levy's class, has been heard on more than one occasion in a piano recital of her own. That her interpretation of the Bach-D'Albert Passcaglia and the Paganini-Brahms variations was above the advanced pupil-stage detracts in no way from the work of her colleagues. The other Levy students heard reflected equal credit not only on their distinguished teacher but also upon their alma mater, for each and every one had something to offer the listeners. That we group together Rosalie Lee, Audis Bohrer, Jeanette Krokowsky, Marguerite Ullman, Catherine Knopp, Blenda Sterner and Lucille Hunt in words of praise is due to lack of space, as upon each participant could be bestowed individual encomiums. Equally successful were Carl Kwak, LaVonne Nusbaum, Edgar Borup, Perry Essig Crafton and Helen Hall Krumm, disciples of Mr. Butler.

HINDEMITH SYMPHONY IN CHICAGO PREMIERE

Frederick Stock, the Chicago Symphony Orchestra and the trustees of the Orchestral Association mourn the loss of an old friend and associate, William O. Goodman, who passed away on March 22 and who served for fifteen years as trustee of the association. In his memory the Bach Chorale-prelude was added to the previously announced program of the twenty-fifth Thursday-Friday concerts. The list further contained Hindemith's symphony, Matthias the Painter; Lieberson's suite, In a Winter Garden and Gliere's Ilia Mouromets symphony.

The Hindemith symphony received its premiere in Berlin under Furtwängler in March, 1934 and was heard for the first time in this country on October 4 of the same year at the opening concert of the New York Philharmonic-Symphony Orchestra under the same conductor. It took therefore exactly two years since its Berlin premiere for a Chicago audience to become acquainted with this work. Hindemith was inspired in the writing of his opera, Matthias the Painter, by the triptych panels of the Isenheim altarpiece in the museum at Colmar, Alsace. and his symphony comprises three excerpts from the opera—Angelic Concert, Entombment and Temptation of Saint Anthony. Of the three movements the second impressed the most, for here Hindemith discloses melodic trends not expected from this ultra-modern composer. Although the music is not descriptive or characteristic of its subject, it awakes in the listener emotional reaction, especially when the flutes shed, figuratively speaking, bitter tears and the strings moan trystfully and lacrimoniously. The novelty made a favorable impression.

The Lieberson suite was produced for the first time at these concerts a year ago. on March 14 and 15, 1935, and later was performed in Boston and New York. On a new hearing In a Winter Garden impressed even more favorably. Dr. Lieberson's sense of humor is so well garbed in his whimsical music that more than one hearing is necessary to become familiar with his subtle humor. Thus on this occasion we visualized the musical clown, the dancing ballerina and the juggler as embodied in his descriptive orchestration more quickly than upon its first presentation. The work made a decided hit, judging from the thunderous plaudits which recalled the resident composer four times to the stage.

However, the *pièce de résistance,* Gliere's symphony, forming the second part of the program, brought the best musical moments of the evening.

HARRIET CASE'S CLASS IN RECITAL

At the class recital given by students of Harriet Case in Cosmopolitan Recital Hall on March 14, the program closed with interesting English and American song groups by Ella Steele, soprano, and Norma Chase, contralto. These young artists have made frequent club and radio appearances during the season as soloists and as the Chase-Steele Duo.

AMERICAN CONSERVATORY NOTES

Philip Crane, baritone, student of the conservatory faculty, was awarded first place in the men's division of the WBBM unknown singer contest in which more than 5,700 contestants participated. He will receive a $1,300 radio contract and be featured over WBBM and the Columbia Broadcasting System for thirteen weeks. Mr. Crane is a member of the Octavians, a singing ensemble under the direction of James Mitchell.

Oswald Johnson, tenor, pupil of John Thut, was featured as soloist at the Sunday morning services of the Zion Evangelical Church, on March 8.

Theophil Voeks, tenor, working with Elaine De Sellem, has been engaged as soloist with the University of Chicago Chapel Choir.

Jay Murio, soprano, student of John T. Read and Margaret Borchers, pianist, studying under Allen Spencer, appeared in recital under the auspices of the music department of the Central Y.W.C.A. College on March 2.

Mildred Fleet, contralto, and Earl Armil, tenor, were the soloists on the conservatory radio broadcast from station WCFL on March 22. Dorothy Winter, soprano and David Austin, basso, sing on the program of March 29.

Esther Hirschberg Pollak presented her piano students in recital in the Studio Theatre on March 21.

CHICAGO MUSICAL COLLEGE ACTIVITIES

Leola Aikman, soprano, of the faculty and from the studio of Nelli Gardini, gave a recital at Stevens Point, Wis., March 19.

Hilda Ohlin, soprano from the studio of Graham Reed, and Isabel Durfey, accompanist, student of Rudolph Ganz, on tour during March, gave concerts in Vermilion and Yankton, S. D., and Tiffin and Bluffton, O. Miss Ohlin was soloist with the WGN Symphony Orchestra, March 10.

Cora Canning, soprano, and Bessie Brown, contralto, students of Mme. Gardini, presented a French program before the Cercle Francais, March 5.

LeRoy Bartholomew, tenor of Graham Reed, has been engaged as tenor soloist at the Oak Park Baptist Church.

RENÉ DEVRIES.

IGNACE STRASFOGEL,

pianist, member of the New York Philharmonic Orchestra, was soloist with this organization on April 8 and 9 under Hans Lange. Mr. Strasfogel has conducted the Indianapolis Symphony Orchestra and has made orchestral arrangements with the Chicago branch of the National Broadcasting Company. Last season he acted as coach at the Metropolitan Opera for nine weeks, and has also served in this capacity for the Staatsoper in Berlin. He is on the faculty of the Henry Street Music School, New York, and conducts the Community Orchestra there. As an accompanist, Mr. Strasfogel has toured with Lauritz Melchior and in Europe appeared with Joseph Szigeti and Carl Flesch.

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Percy Grainger Appears as Soloist in Concert Including Three of His Works—Good Impression Made by Visiting New York Leader —Brailowsky Recital Closes University Course with Eclat

MINNEAPOLIS, MINN.—The fourteenth concert of the Minneapolis Symphony Orchestra, March 20, was devoted to Beethoven and Richard Strauss. Eugene Ormandy played the sixth symphony and kindly refrained from injecting too much realism into his reading. He contrived a most convincing storm in the fourth movement, but generally brought to a focus the intrinsic musical values. If there be traditional tempi, Mr. Ormandy avoided them with speed to the fore. The Egmont Overture was more conservatively outlined and performed. The tone poem Thus Spake Zarathustra was given with rich colorings and, though episodic, was an interpretation of lofty character. Ormandy was applauded, as was the orchestra, with genuine fervor.

GRAINGER WITH ORCHESTRA

The fourteenth Sunday concert of the Minneapolis Symphony Orchestra, March 22, became a Percy Grainger celebration. The presence of this composer-pianist attracted an audience which filled Northrop Auditorium, and the audience insisted in season and out that it liked Mr. Grainger very much. First of all, he played the Grieg concerto in A minor in a manner that evoked demonstrations of admiration. Later he vibrated between the piano and harmonium in three of his own compositions: Handel in the Strand, a clog dance for piano and string orchestra, To a Nordic Princess, a bridal song for orchestra, and Spoon River, an American folk-dance and orchestra and piano. The first and third of these compositions were in the manner we associate with Mr. Grainger. The second, however, was another strain.

Mr. Ormandy's share in the celebration was considerable; he furnished matchless accompaniments for Mr. Grainger and on his own, presented three movements of Goldmark's The Rustic Wedding symphony, Rhapsody España by Chabrier, and began the festivities with Rossini's overture to William Tell. The entire concert was refreshing.

BARZIN BOWS AS GUEST LEADER

The fifteenth Sunday concert of the Minneapolis Symphony Orchestra, March 29, introduced Leon Barzin as guest conductor. The program presented was not popular in any particular. The fourth Symphony of Brahms, Cherubini's overture to Anacreon, Ravel's suite of children's pieces Mother Goose, and Wagner's prelude to Die Meistersinger are not seductive enough to attract a large audience, and this becomes more certain when prices for the more expensive seats were doubled. Mr. Barzin disclosed several most interesting qualities as a conductor, particularly, because of the limited number of rehearsals possible. He uncovered a pianissimo, a lovely soothing stranger to Northrop Auditorium, and disclosed a keen sense of dynamic values which although not charged with emotional tension, were used skillfully to build an interesting variety of effects. In the Brahms, whom he presented as a singer of melodies, he revealed beauties too often hidden, and did so by subordinating the parts woven about these melodies and thereby avoided distortion or pressing. Mr. Barzin knew definitely what he wanted, and for the most part gained it. The Ravel suite suffered from slow tempi, but tonally was a thing of charm. Die Meistersinger prelude was presented with a compelling bigness, and Cherubini was adroitly handled. Mr. Barzin made an impressive effect.

BRAILOWSKY IN RECITAL

The final concert of the University Artist's Course, March 31, presented Alexander Brailowsky, pianist, in recital. He elected to play a program drawn from Bach, Scarlatti, Schumann, Chopin, Rachmaninoff, Debussy, Ravel and Liszt. Five numbers of Chopin revealed his finest playing. He uses a remarkable variety of tone coloring, and still retains the brilliance which has, in part, created his name. The large audience through its applause must have convinced him of the sincerity of its admiration.

Mrs. Carlyle Scott, manager of both the University Artists Course and the Minneapolis Symphony Orchestra made her annual announcement of the Artists Course for next year before Mr. Brailowsky's final group. Flagstad, Melchoir, La Argentina and her Ballet, Heifetz, Horowitz and one other artist yet to be determined were offered as the attractions for the coming season.

E. G. K.

Cleveland Greets Pizzetti Novelty

Rodzinski Introduces Arthur Loesser as Soloist in Dohnanyi Work with Orchestra — Doris Doe Appears with Singers Club

CLEVELAND, O.—Amidst absorbing preparation for Parsifal, his final opera of the season, Artur Rodzinski is by no means neglecting the symphonic repertoire which is replete with new and interesting material. Thus, at the sixteenth pair of concerts he programmed a novelty for Cleveland: Pizzetti's Rondo Veneziano, falling pleasantly on the ear with its distinctly Italian flavor, well constructed in its musical ideas, although loosely joined in musical development. Arthur Loesser contributed materially to the enjoyment of the evening, presenting Dohnanyi's cleverly contrived Variations on a Nursery Air, with fine intellect and sparkling technic. Rodzinski and the orchestra were magnificent in their projection of the intricate orchestral score and through their expert cooperation achieved an ensemble of rare perfection. The Fidelio Overture and the Tschaikowsky fourth symphony, the latter pulsating with all the human feeling of its dramatic content, lent the classical background for a well balanced program and elicited cheers from the audience.

DORIS DOE WITH SINGERS CLUB

Beryl Rubinstein's resignation as director of Cleveland's oldest singing organization, has been accepted with regret by the club as well as its faithful audiences. For the past six years the club has ardently and successfully worked with Mr. Rubinstein and achieved fine results which were again demonstrated at their concert last week. The program consisted of Schumann's Talisman, Brahms and Handel numbers as well as selections of lighter calibre.

The soloist of the evening was the Metropolitan Opera contralto, Doris Doe, who gave a fine account of her dramatic ability and splendid musicianship in songs by Strauss, Brahms, Debussy and Wolf. Her second group consisted of Scandinavian and American songs by Olmstead, Kramer, Charles, Sibelius and Rangstrom. Miss Doe was warmly received by a capacity audience.

CLEVELAND CIVIC ORCHESTRA CONCERT

The Federal Music Project has entered a stage of interesting activity in its presentation of orchestral music of fine calibre under Rudolf Schueller's baton. J. Noble Richards, director of the County Recreation Commission, is devoting his efforts to the cause of music and with the cooperation of his efficient staff has attained remarkable results.

The second formal orchestra concert which is to be repeated at another auditorium, offered Goldmark's Sakuntala Overture; Schubert's Unfinished Symphony and the MacDowell piano concerto in D minor, played by the talented young pianist, Rose Marie Kirk, who was chosen from six applicants to appear at this concert by an auditioning committee. The second half of the program brought to hearing Mendelssohn's First Walpurgisnight with the cooperation of the chorus from the Friends of Opera, the soloists being: Myron Ryan, tenor; Robert Ormiston, bass; Giuseppe Gentile, baritone and Julia Prasse, contralto.

CLUB AND CONCERT EVENTS

The Fortnightly Musical Club presented an all-Brahms program at the Museum of Art, offering the sonata in F minor for two pianos with Mrs. George Bickford and Mrs. Howard Hollis at the instruments. The clarinet trio was in the capable hands of George Row, Robert Swenson, cello and Mary Martin Pfeil, piano; The Liebeslieder Waltzes were much applauded and ably sung by Harriet Thoms, Pearl Kepple Miller, William Wheeler and Dr. Herbert Riemenschneider.

The cooperative concert series at the Allen Memorial Auditorium presented for its third and last concert of the season faculty members of Baldwin-Wallace Conservatory. The success of the undertaking, headed by Mrs. Wingate Todd, is all the more gratifying as it demonstrates the possibility of interesting a large circle of friends of local artists who are not offered many opportunities for appearing in public. The program was an ambitious one, containing a group of piano solos by Carl Schluer, the Bach D minor concerto for two violins and strings (the latter ensemble conducted by Mr. Schluer), and a group of Brahms, Strauss and Wolf songs by Emily Stretch.

Under the direction of Charles D. Dawe, the Jewish Singing Society gave its annual concert at Masonic Hall and offered as a feast to a large and appreciative audience Giovanni Martinelli, who was in fine form and astonished his admirers by the freshness and dramatic vigor of his ringing tenor. He was given an ovation and responded graciously with encores. A young Amercian soprano, Serafina di Leo, recently returned from Italy where she appeared in opera, had the privilege of making her Cleveland debut on the same program and sang with taste and refinement. Giuseppe Bamboschek was at the piano.

R. H. W.

St. Louis Orchestra Visits Oklahoma City

OKLAHOMA CITY, OKLA.—The St. Louis Symphony Orchestra under the leadership of Vladimir Golschmann, gave a brilliant concert at the Shrine Auditorium on March 23. A well-balanced program was offered, consisting of the overture to Weber's Oberon, the Beethoven seventh symphony, Moussorgsky's Night on Bald Mountain, two numbers from Debussy's Children's Corner and interlude and dance from De Falla's La Vida Breve.

Vigorous applause from an enthusiastic audience greeted the players after each number, the demonstration assuming the proportions of an ovation which brought forth four encores. Reluctant to leave, the audience stood in groups, ardently enthusiastic for both orchestra and conductor.

The St. Louis Symphony Orchestra can boast of excellent players in every section and of an unusually sympathetic and enormously capable leader. The audience liked him personally as well as in his capacity of musician and director.

F. P. H.

Novaes Appointed to Post by Brazilian Government

Guiomar Novaes, Brazilian pianist, has been appointed by the Government of Brazil to carry on an educational campaign in music in the outlying provinces of that country. This work, along with concerts and recitals in South America, occupy the pianist until she returns north for another season in the United States and Canada. Mme. Novaes recently sailed from New York at the conclusion of an extensive list of engagements here. On her voyage back to Brazil she took part in deck sports, and won two prizes, one for shuffle board, the other in deck golf.

Henry-Gerard Rainville to Make American Tour

Henry-Gerard Rainville, violinist, now giving concerts in Europe, is the son of the distinguished Canadian statesman Henri B. Rainville, late Speaker of the House of Parliament of Canada for over twenty-five years. Young Mr. Rainville gave up a diplomatic career to devote himself to music.

(*Photo by Studio-Iris, Paris*)

HENRY-GERARD RAINVILLE

The present season's engagements have included concerts in western and central Europe and his appearances along the Riviera at Monte Carlo, Cannes and Nice. The Monte Carlo concert brought him to the attention of Director Augier of the Municipal Casino at Cannes, who engaged Mr. Rainville to play a program under the patronage of the Princess de Bourbon. At Nice he played at the Palace de Mediterranee. He recently was guest of President and Mrs. Lebrun at the Elysee, Paris. His final recital in Europe occurs on April 22, when he is to be soloist with orchestra at the Conservatoire, Paris, with Gerrard Hekking conducting.

Mr. Rainville sails for America on May 6 by the SS. Normandie to begin his concert tour of the United States and Canada. The young artist is the possessor of two valuable violins, one a Stradivarius, the other by Andreas Guarnerius. In addition to his attainments as a violinist, Mr. Rainville is a composer. Several of his works have been performed abroad.

Millo Picco to Sing in Yon Oratorio

Millo Picco, baritone of the Metropolitan Opera, is one of the soloists to be featured in Pietro Yon's The Triumph of St. Patrick when the oratorio is given at St. Patrick's Cathedral, New York, on April 26. Mr. Picco has concluded his eighteenth season at the Metropolitan, and is to devote this summer to teaching at his New York studio.

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Strauss Visits Genoa

Is Acclaimed As Leader of His Opera Arabella

GENOA.—On February 27, Richard Strauss' opera Arabella was successfully performed at the Carlo Felice before a large and applausive audience.

The orchestra and soloists had been rehearsed by Maestro Previtali, so that when Strauss arrived in Genoa for the final rehearsals, previous to himself directing the public performance, he found everything efficiently prepared.

DELAYS OVERCOME

The performance was postponed for a few days, first on account of the illness of the tenor, then of the baritone. Owing to the impossibility of the latter taking his part without undue delay, Strauss proposed inviting Alfred Jerger, who had on previous occasions sustained the part of Mandrika. The Vienna Opera granting the required permission, the local audience thus had the opportunity of hearing a singer whose work can be taken as exemplary in both the interpretative and the histrionic domains.

Arabella was admirably projected by Gilda Dalla Rizza. Ilde Brunazzi was Zdenka, while others in the cast were Bassi, di Lelio, Ederle and Perea Labia. The *mise en scène* was by Wallerstein. All collaborated ably towards the united success, and the numberless curtain calls for both composer and his associates testified the approval and admiration of an enraptured public.

DOROTHY NEVILLE LEES.

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Los Angeles Orchestra under Klemperer Presents Hortense Monath as Soloist

Pro Arte Quartet Premieres Sinfonietta by Joseph Achron—Alexandre Tcherepnine Appears in Program of His Works Under Auspices of Pro-Musica

LOS ANGELES.—The Philharmonic Orchestra men, under the able leadership of Otto Klemperer, again demonstrated their splendid musicianship at the concert in the Auditorium on March 28. Klemperer gave a superb reading of the Tschaikowsky Pathetique Symphony, the men responding with a virtuoso brilliance that achieved a thrilling climax in the *march-scherzo*. The first movement was admirably contrasted in its mood pictures, while the smooth 5/4 of the *allegro con grazia* was hauntingly lovely. The *finale* was done with a vividness of emotion.

The opening work was Beethoven's overture to Coriolanus, its heroic sincerity aptly chosen inasmuch as the concert was dedicated to the memory of William Andrews Clark, Jr., founder of the Philharmonic Orchestra.

The soloist was Hortense Monath, who played the Schumann concerto. She had a pleasing tone, ample technical efficiency and was accorded much applause by the audience.

PRO ARTE QUARTET IN NEW WORK BY JOSEPH ACHRON

An unusually interesting and well played concert was offered by the Pro Arte Quartet in the Biltmore Ballroom on March 27, under the auspices of the Los Angeles Chamber Music Society. The members of the large and distinguished audience manifested their approbation of contemporary music, and displayed an intelligent grasp of the modern idiom used by Joseph Achron in his quartet, which received its first public performance. Messrs. Alphonse Onnou, Laurent Halleux, Germain Prevost and Robert Maas, demonstrated again the perfection of their ensemble, with nuances and shadings of the utmost finesse.

The chief interest lay in the world premiere of Joseph Achron's sinfonietta (Op. 71). Its most salient point was superb craftsmanship, particularly in its contrapuntal treatment. The four parts were highly individualized, which lent the entire work a somewhat Oriental aspect, whilst maintaining a lively interest for the musically intelligent listener. While the work was extremely modern in color, there was never dissonance for its own sake, but only such as naturally occurred in the logical divergence of the parts. The first movement, Friends, developed a simple theme, of importance as a motto for the entire work. Phantasm followed strange, curviform lines, as though in pursuit of some elusive vision. The final Dance was hurried, with an atmosphere of scurry and bustle.

After the Achron work, the Ravel quartet in F major sounded almost classically melodic. It seemed hard to realize that only a few years ago this number was considered as disturbingly modern as Achron's might be considered today. It was admirably played, with succinct and clear enunciation of its lovely lines. César Franck quartet in D major opened the program, and was handled with tenderness by the composer's compatriots.

The Pro Arte Quartet played again on March 29, giving the fifth Coleman Concert in the Pasadena Playhouse. Here their program was more standardized, comprising the Mozart quartet in E minor (Koechel 458), the Brahms first quartet, in C minor, and the Debussy quartet (Op. 10).

ALEXANDRE TCHEREPNINE APPEALS

A Pro-Musica event on March 30, was the appearance of Alexandre Tcherepnine in a recital of his own compositions. He proved a fluent pianist, and an exceptionally capable interpreter of his own work. This held a Russian virility, upon which was superimposed a Gallic elegance and refinement.

Of most interest was his Petite Suite, which displayed some extremely ingenious writing, and a majestically formed sonata in A minor (Op. 22). The nocturne (Op. 2, No. 1), was also charming. There were also a danse (Op. 2, No. 2), a toccata (Op. 1), three transcriptions of Slavic songs, a set of four romances (Op. 31), a nocturne and danse (Op. 8), and an Etude de Concert, for conclusion.

R. D. S.

Rambling Around

Andres de Segurola, voice teacher of Hollywood, presented his pupils, Mary Tock, coloratura soprano, and Paul Gregory, baritone, in a concert performance of The Barber of Seville, March 31, before the Euterpe Club at the Biltmore Theatre. In this opera Miss Tock, appearing in the role of Rosina, sang the intricate aria from The Pearl of Brazil in the lesson scene. Mr. Gregory took the role of Figaro.

* * *

Minnaletha White, singing teacher of Los Angeles and assistant to Andres de Segurola, has been teaching for two years in Southern California. In addition to her own students and being assistant to Mr. Segurola, she gives class lessons in vocal production and interpretation at the Polytechnic High School of Los Angeles. Mrs. White was for ten years in the vocal department of the University of Oklahoma, Norman, Okla.

* * *

Lily Pons' next picture is entitled Street Girl to be filmed by RKO-Radio studios. Production starts next August when Miss Pons returns to Hollywood. The title recalls the same name and story used by the old F. B. O. studios in 1927 when Betty Compson appeared as a violinist who ultimately becomes famous. Miss Pons will take the part of a singer and Jane Murfin, who wrote the adaptation in 1927, has been borrowed from Samuel Goldwyn to do the new version for RKO.

* * *

Lucille Lorelle, mezzo-soprano, formerly of Chicago, is now permanently located in Los Angeles. She was a member of the Chicago Opera one season, of the San Carlo Opera another season, and had an appearance in Milwaukee with the Boston English Opera Company a few years ago. Miss Lorelle was also soloist with the Milwaukee Symphony Orchestra. She is here for appearances in radio, concerts and opera and a moving picture test will be made shortly at one of the major studios.

* * *

Edwin Lester, impresario for light and grand opera performances in Los Angeles, has contracted Francia White, young California prima donna, to return to Southern California to sing the leading soprano role in Victor Herbert's Naughty Marietta, which is announced for the week of May 11 at the Philharmonic Auditorium. This light opera season opens May 4 with Merry Widow and Helen Gahagan in the title role.

* * *

Edouard Lippe, coach and voice teacher, occupies a studio-home in the Hollywood hills. Dr. Lippe was formerly located in New York and he has now been teaching on the Pacific Coast for about one and one-half years. He has many important film names in his studio including Nelson Eddy, Dick Powell, Fred McMurray, Cecelia Parker, Johnny Downs, Frank Luther, Josephine Hutchinson, Regis Toomey and Betty Burgess.

* * *

Marion Talley began a series of broadcasts on April 3 over the NBC chain from Hollywood.

* * *

Alfred Mirovitch, international pianist and teacher, appears at the annual meeting of the Oregon State Music Teachers Association, June 15 and 16 at Portland. He plays a recital, gives two lectures, and is announced for an official address. Immediately afterwards (June 17 to July 7) he is engaged for a master class by the Ellison-White Conservatory of Portland. Mr. Mirovitch then returns to Los Angeles where his summer master class begins July 14 and continues until August 25, a period of six weeks.

* * *

Frank Carroll Giffen, voice pedagogue, has been teaching in Hollywood for the last seven years. He formerly taught in San Francisco for twenty years and before that had a studio for two years in Florence, Italy. Mr. Giffen has a large class of students and

some of the important names are Douglas Beattie, bass-baritone, who sang in Coq d'Or, Die Walküre, Rigoletto and Aida with the San Francisco Opera last November; Elsa Trauner, coloratura soprano, two to three years in vaudeville; Nancy Welford, now in muscial comedy; and Genevieve Adair, Broadway musical comedy star.

* * *

The Institute of Musical Education of Los Angeles (H. E. Rawlinson, president) occupies its own building near Westlake Park. A large number of studios are available for teaching of all music subjects under the direction of Guy Bevier Williams, musical director. There are many affiliated teachers in California, Arizona, Colorado, Idaho, Missouri, Oregon, Texas, Washington, and in three foreign countries off the Pacific Coast. These teachers are in constant touch with the many activities of this institute in Los Angeles. In addition there is a large faculty of resident teachers.

* * *

Simon Bucharoff, pianist, teacher and composer, has been a commuting resident of Los Angeles since 1929. He is now located here permanently. Formerly Mr. Bucharoff was in New York and prior to that he gave concerts while living in Europe. He has composed a large number of symphonic compositions and six operas, the best known of the latter being Sakahra. Eugene Goossens conducted his Scene de Ballet from Sakahra at the Hollywood Bowl a few years ago. His four tone poems were presented by the N. Y. Philharmonic Orchestra under Mengelberg. Mr. Bucharoff is also the author of the Modern Pianist's Text Book for teachers.

* * *

Nina Koshetz, Russian singer and teacher of Los Angeles, sang the roles of Lisa in Tschaikowsky's Pique Dame on April 6, when this opera was given in concert form at the Hollywood Woman's Club.

* * *

Margaret Hayes, singer, pianist and actress, has been doing public work and teaching in Los Angeles for the past nine years. Formerly for five years, she was located in Chicago and for two years heard over the radio from WGN. She now has Ambassador Hotel studios in Los Angeles and in addition to teaching, fulfills concert and stage engagements.

* * *

Andres de Segurola, formerly of the Metropolitan Opera, now teaching in Hollywood, was the honored guest at a musical and birthday party March 27 at the home of Mr. and Mrs. Carl D. Kinsey in Hollywood. Among the many musical friends of Mr. Segurola present, the following participated in the program: Albert Lindquist, tenor; Clare Fage, coloratura soprano; Thelma Given, violinist; Ish-ti-opi, Indian baritone; Stanley Morner, tenor; Richard Tetley-Kardos, pianist; Arthur Rosenstein and Zane Mentzer, accompanists. Wires commemorative of the occasion were received by Mr. Segurola from Pasquale Amato, Anna Case Mackay, Emilio de Gogorza, Leonard Liebling, Lucrezia Bori, Edward Johnson, Nathaniel Finston, F. C. Coppicus, Fortune Gallo, Efrem and Alma Zimbalist.

* * *

Mrs. Leiland Atherton Irish, executive vice-president and manager of the Los Angeles Philharmonic Orchestra, also celebrated her birthday on March 27.

* * *

Elinor Remick Warren, composer and pianist, is in New York for a performance on April 14 of her choral work, The Harp Weaver, which will be sung by a chorus of 100 women's voices under the direction of Antonia Brico, conductor of the New York Women's Symphony Orchestra.

* * *

Eva Brown, vocal teacher of Los Angeles and Hollywood, presented Irene Arnold, soprano, in a recital on March 26 at the Plaza Hotel, Hollywood. Claude Williams played two groups of piano numbers and Dorothy Welcome appeared as the accompanist.

* * *

A party in the interest of the Pasadena Music Festival which takes place the last week of May, was held on March 29 at the studio of Alice Coleman Batchelder in Pasadena.

* * *

Helen Bates Omeron, voice specialist, announces recent broadcasts by her artist students as follows: Clemence Gifford, contralto, over KNX and KFI; Siroun Mangurin, contralto, over WFBL at Syracuse; George Pitman over KMTR. Dr. Carl Omeron appeared as the leading tenor in Tannhaüser being presented on April 2 at the University of Arizona at Tucson. Afterward he will give a recital in Oklahoma.

* * *

Leon Ardin, vocal teacher, composer, conductor, director and actor, was located for fifteen years in New York before coming to Los Angeles. He has been here nine years and during this time has been connected with many musical activities including the Hollywood Opera Company. Mr. Ardin composed for his old friend Caruso the four-act opera, Antony and Cleopatra, and has written a new original music-drama, especially adapted to multi-exposure filming, in which he appears in sixteen different parts. Mr. Ardin studied voice with Lilli Lehmann, Edward and Jean De Rezke, Lamperti and Lombardi; conducting with Gustave Mahler; composition with Bedric Smetana and Dvorak. Prior to coming to this country to live permanently, he was located in Vienna, Prague and Berlin.

* * *

James G. Guthrie, conductor of the San Bernardino Symphony Orchestra, directed a performance of Mendelssohn's Hymn of Praise on March 30 at the high school auditorium, Pomona, Cal. The chorus of sixty singers was trained by William Strobridge of Los Angeles. Marco Laniere was the tenor soloist and the other solos were sung by members of the chorus. In addition Goldmark's Carnival Overture and Tschaikowsky's Romeo and Juliet were played by the orchestra under Mr. Guthrie's direction.

* * *

William Strobridge, vocal teacher and director of Los Angeles, is completing final arrangements for the operas to be given in costume and action at the Pomona Greek Theatre in Ganesha Park, Pomona, Cal., this coming summer. Four operas will be given starting about July 1 with the Marriage of Figaro. Following this there are to be productions of Rigoletto, Cavalleria Rusticana and a Ballet, and Hansel and Gretel. Mr. Strobridge will train the chorus for all events. The musical director is still to be selected as well as the solo singers for the different operas.

* * *

Ingenuus Bentzar teaches voice at his Hollywood residence studios. He taught for five years in Denmark and prior to that gave concerts in Europe. In 1931, Mr. Bentzar came to the United States and located in New York where Rosa Raisa, Mario Chamlee and Orville Harold were three of his pupils. A few years ago he located in Hollywood. While in Denmark Mr. Bentzar taught many important singers of that country, namely: Birgit Engell, soprano; Paul Wideman, tenor; Niels Hansen, tenor; Per Piörn, baritone and Elsa Shöt, soprano.

* * *

Edward Novis, tenor and vocal teacher of Pasadena and Hollywood, sang in opera for three years in Milan. Afterwards he spent one year in Paris and one year in New York before locating in California where he has been singing and teaching for the past six years. One of Mr. Novis' principal pupils is Kenneth Baker, tenor, who is being heard on the NBC Jello program each week. Mr. Baker also has been cast in a prominent singing role in The King of Burlesque, a Twentieth Century-Fox picture.

* * *

Marguerite Lamar, soprano and teacher, gives a lecture April 15 before the Alliance Francaise of Los Angeles at the University of Southern California. Her subject will be Monna Vanna and will include dramatic readings and personal recollections of Georgette Leblanc, the author.

* * *

Lester Donahue, pianist, played a recital on March 19 at Monterey, Cal. Future engagements include recitals at both Burlingame and San Francisco.

* * *

David Zeikel, violinist, appeared in a recital of modern compositions, March 19, at the Arizona State College, Tempe, Ariz. He plans a West Coast tour with the probability of a tour to Japan and Australia. Bookings for next season include a New York recital in December.

* * *

Lillian Bowles, concert artist and teacher of Hollywood, was formerly soprano with the Shuberts in The Soul Kiss, afterwards appearing in the Love Waltz with Jesse Lasky. Miss Bowles until recently has been singing "Jenny Lind" concerts under the management of L. E. Behymer and at the same time has been soloist with the Los Angeles Philharmonic Orchestra under the late Walter Rothwell. Miss Bowles is now soloist at the Eleventh Church of Christ, Scientist, in Los Angeles. She devotes the greater part of her time to teaching vocal students.

* * *

Marion Talley's starring vehicle, My Old Kentucky Home, is now being filmed by Republic Pictures. Victor Schertzinger, musical director and composer, has written the complete musical score for this production. Mr. Schertzinger directed Grace Moore in One Night of Love and in Love Me Forever, and is the composer of the popular song Marcheta.

C. D. K.

Lancelot ("Lanny") Ross to Give New York Recital

Lancelot (Lanny) Ross reaches the culmination of a five year ambition with his scheduled Town Hall concert on November 15. Last January Mr. Ross signed a long term contract wtih the Wolfsohn Musical Bureau of Columbia Concerts Corporation for exclusive work in the field of serious music.

Mr. Ross did not intentionally seek a professional musical career. As a boy soprano, he studied at the Cathedral of St. John the Divine in New York City and later entered Taft Preparatory School where he became leader of the boys' glee club, besides engaging in other school activities, such as track (being captain of the track team) and editing the school paper. At Taft his baptismal name Lancelot was shortened to "Lanty," spoken with a broad A. At Yale it became

(Photo by Herbert Mitchell)

LANCELOT ("Lanny") ROSS

"Lonny" and finally was reduced to "Lanny" by radio sponsors.

In 1924 he entered Yale University where again he distinguished himself in vocal and athletic fields, becoming leader of the Yale Glee Club under Marshall Bartholomew, as well as achieving the title of international track champion in the years of '27 and '28. In the summer of '28 upon his graduation, he made a tour of thirteen European countries with the Yale Glee Club.

On returning to New York, he had decided to become a lawyer. Without funds to pay his tuition and board at Columbia University for the three years necessary to obtain a law degree, he accepted an invitation from the NBC studios to sing on a sustaining program. NBC program directors were familiar with his voice, having heard him over the air with the Yale quartet during his last year in New Haven. Although Lanny Ross began his career in those auspicious years of big radio build-up, side by side with Rudy Vallee, Kate Smith and Bing Crosby, he was not publicized. His voice, however, gained him friends and he acquired a sponsor on a daytime hour.

In June of 1931 this sponsor offered him five times as much money to continue in radio as an important law firm offered him for his services as a law clerk. He sought and secured a scholarship at the Juilliard Graduate School where he attended classes and worked under the special tutelage of Mme. Schoen-René for two years. However, with forthcoming engagements in radio, theatre and motion pictures he was forced to give up classes at Juilliard but continued his private coaching.

This past year he has given concerts in Providence, Erie, Buffalo, Cleveland and Detroit, singing with the Detroit Symphony Orchestra at the opening of the Detroit & Michigan Exposition.

He was guest artist on the "Magic Key" program, with Frank Black and his Symphony Orchestra, March 22, over the NBC-WJZ network.

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NEW YORK APRIL 11, 1936 No. 2894

Mayor LaGuardia of New York will soon have the satisfaction of seeing his anti-noise bill made into law by the Board of Aldermen. The measure should include a prohibition against broadcasting prolonged applause over the radio. It is often merely a hideous din, has no interest for air listeners, and wastes expensive time for commercial sponsors. On some of the programs the plaudits are asked for by the studio director, who gives the signal when to start and stop the handclapping. Trickery of that kind not only insults the intelligence of the dial turners but also cheats them through direct misrepresentation.

—o—

Convention Echoes

The biennial convention of the Music Educators National Conference in New York, which closed on April 4, brought an unusually large attendance and was marked by more activity than one remembers in any recent gathering of the sort in the metropolis. The week was one vast succession of general and sectional meetings, sometimes as many as a half-dozen of the latter proceeding at once; "clinics" in which the ailing instrumental or vocal practitioner could find much to correct his failings; concerts by notable resident and visiting groups, not least among which were many fine student organizations; social functions, visits to important musical landmarks of the city and the like. The Metropolitan Opera House was the scene of these functions, and the various quarters of the Pennsylvania Hotel housed a ceaseless procession of musical visitors from many parts of the country. The City of New York, through Mayor LaGuardia, proclaimed a Music Education Week to run simultaneously.

Not least important were the demonstrations of musical educational projects, and the opening by such institutions as the Juilliard School of Music of its classes for inspection by conference members. The publishers also maintained headquarters where the delegates could inspect new issues, as did several of the musical magazines, among which the Musical Courier was represented by its own booth. The churches of the city on the opening Sunday in some cases presented special musical services, and among the features of the week were a performance of the Metropolitan Opera, and programs by the New York Philharmonic, Boston Symphony, National Orchestral Association and other groups. Huge massed choruses, such as that of the Associated Glee Clubs of America, and the units from the New York public schools, were heard in concerts before overflowing audiences at Madison Square Garden.

The radio chains, which now play so important a part in the broadcasting of educational features, including notable symphonic series, were especially helpful in providing features for the week. The public was privileged to see one of Walter Damrosch's Music Appreciation Hours broadcast and the broadcasting and electrical companies united in the display of a film showing the latest developments in sound, color and motion reproduction.

Naturally, there were many organizations which took the opportunity of placing their aims and projects before convention members, these including representatives of the National Federation of Music Clubs, the Music Educational Research Council, the Music Education Exhibitors Association, the Piano Teachers Congress of New York, the Intercollegiate Council, the American Choral and Festival Alliance, the National School Orchestra Association, and many others. Not least important was the extensive program sponsored by the New York Voice Educators Committee, representing the New York Singing Teachers Association and the American Academy of Singing, which sponsored a series of daily voice clinics during the five days, at which many prominent members of the profession made addresses.

Among the extra-curricular events of the week was the interesting program presented by the Folk Festival Council, representing more than thirty nations. During the convention also an exhibition of folk music of the United States was arranged by the national committee on folk arts at its headquarters. The musical fraternities played an important part in the sessions, among these being Sigma Alpha Iota and Mu Phi Epsilon which held initiations and dinners during the period, and otherwise were active in the program with exhibitions and headquarters in the convention hotel.

One can touch only briefly on the spirit of optimism that generally prevailed in the forward-looking sessions of the organization. Keen interest in bringing the musical curriculum up to date informed the discussions by eminent educators of New York and many other cities. The part which music should play in the life of the people was, perhaps, the dominating keynote of the convention. It was echoed in many of the addresses, which can not be reproduced in full owing to pressure of space. The ideal of music as a privilege for all and not a luxury for the few was sounded by Dr. Walter Damrosch at one of the convention sessions. Dr. Hollis Dann, at a conference on music contests and festivals, urged the ideal of a less competitive attitude toward these events and a greater joy in the act of making music for itself. Mrs. Frances McFarland told of the popular response to the programs now being developed by the Federal Music Project and the enrichment of the community life that would result from them. Dr. Nikolai Sokoloff, director of the Federal Project, also spoke of the significance of government-sponsored work in this field. These were but a few of the hundreds who brought a message of enlightenment and encouragement.

In general, it may be said that a new spirit of hope and enterprise was visible, betokening that the ebb of the depression period had been surmounted and that the tonal art was resuming the place that it should hold in the educational and other activities of the nation. As Mayor LaGuardia remarked at the first evening's session in Madison Square Garden, when there was such a fine display of choral singing and instrumental playing by school groups: "The playing of these young people shows how, with harmony and unison all may better enjoy the things of life."

The lesson which this convention brought home was that more people are interested in music and its welfare than would appear from a cursory glance over the country's activities, and that many people are determined to make its share in our national life one of continuing importance. It is devoutly to be hoped all the fine effort being put forth by America's educators will bear a rich result in the years to come.

—o—

Revolt in Mexico

The artistic stirring that has taken place in Mexico in recent years is of especial interest, as it is linked with a government policy of providing music for all the people under State auspices. It is significant that, along with this new feeling of national individuality, there have arisen strong artistic manifestations in the fields of music, painting, sculpture. Not only have Mexico's muralists, including Siqueiros and Rivera, put many of the effete European schools to shame, but their work represents a restoration of the link between the life of the people and art.

One would expect a somewhat similar spirit to manifest itself in the modern music of Mexico. According to Carlos Chavez, one of the country's outstanding composers, now in the United States for guest engagements as conductor, an actual revolt from outmoded musical conceptions has taken place in that country. In an article published in Modern Music (New York), Mr. Chavez says in part:

"The so-called 'science of music' is considered by academicians to be the only way of giving young people a knowledge of music. He who has memorized it is assumed to be in possession of that unique truth called music. The books of Jadassohn, Richter, Durand, and others—including their feeble Mexican imitators—taught that the only expressions of real beauty were those of the German school culminating in Bach, Beethoven, and Wagner, and of the French school of Rameau, Saint-Saëns, and Franck. They taught that music, thus conceived, grew from a superior technic, the technic of music—the one they pretended to teach. In short, they said, let a composer but learn this so-called science, and his problems are solved.

"That is the attitude which we of the younger generation now recognize as academic. We no longer believe that music is beautiful because it contains unique and absolute truths according to unique and quite immutable laws. We believe that technic is the concrete means of artistic expression, and that consequently each example of authentic music implies its own particular technic. No kind of music is *the* music, and there is no absolute technic containing the whole truth of all music.

"In short, the academic musical technic explains only a few composers and isms. The music of Bach and Palestrina is beautiful—and so is that of a Chinese, Mexican, or Balinese musician. They are different, however, and the difference is one of complexion, of technic. If a Mexican musician uses Bach's technic, he is selling his birthright for a mess of pseudo-Bach.

"Our younger generation has simply refused to be subjected to this unilateral education. The academic mouthpieces could tell us nothing of Mexican music, nothing of music that was not Bach, Saint-Saëns, or Verdi, which may interest us very much but does not satisfy us. We want more, we want a universal education, without restrictions and impositions, without unique dogmatic truths. . . .

"We believe that creative talent and imagination are functions to be cultivated as a muscle is cultivated. Any rule, any formula or procedure which a pupil is obliged to follow, far from developing his own imagination, prevents him from exercising the prime function of his art, that of imagining and creating sounds for himself. He may learn to assimilate all the rules, and develop great mental agility in applying them. But these are the very opposite of the qualities a creative artist ought to develop. The creator does not repeat, he originates."

There is undoubtedly a great deal of justice in the idea espoused by Mr. Chavez—that traditional procedures of the past may have a crippling effect on one who is sitting down to compose in a different era. One knows that musical expression must change from one period to another, or at least that it has always done so in the past. It is also probably absurd to expect peoples with as strong an individuality as the Mexican to express themselves in the style of older European technics. However, there is the problem of forging a new and worthy musical style, which is not a light one. It is virtually impossible to escape influence from some quarter of the contemporary world, not to speak of the whole body of past musical experience. So that it is likely to be but a compromise, in the end, which Mexican composers will have to make with some form of music already created. The attempt is being watched with keen interest by their brother creators in the United States, and a further interchange between the arts of the two countries is highly desirable.

—o—

A Permanent Orchestra for Buffalo

The campaign recently conducted in Buffalo, N. Y., to establish the permanency of the Buffalo Philharmonic Orchestra, merits warm praise for the six hundred workers who labored against many obstacles to complete the fund. This drive was conducted under the general chairmanship of Mrs. Edgar F. Wendt and with A. E. Metzdorf as campaign manager, and those who were engaged in its committees manifested a contagious enthusiasm.

As in most cases of the sort, the workers encountered obstacles, chiefly on the part of skeptical persons who had had discouraging experiences in previous campaigns. Then, too, the drive was hampered by the severe storms, making necessary a postponement of the workers' efforts, while afterwards there were competitive appeals put forth to support the Red Cross in its flood relief program. This was only one of several campaigns progressing at the same time, yet in spite of the handicaps, the drive is reported to have been highly successful not only in financial returns but in the decided interest shown. This seems to be evidence of the fact that Buffalo wants its own orchestra, supported by the mass of its people and not only by a chosen few.

Plans for the coming season of the orchestra have already been made under the leadership of Lajos Shuk, conductor of the Philharmonic Orchestra. A series of concerts with prominent soloists and a number of orchestral novelties are promised. It is to be hoped that this enterprising city will show as keen a spirit in attending and appreciating the programs next season as it has done in sponsoring the orchestra.

VARIATIONS

By Leonard Liebling

It was good to see Serge Koussevitzky programming a single movement from a symphony at his New York (Thursday) concert last week. The excerpt was the *adagio-finale* of Mahler's ninth symphony.

There are symphonies written all of a piece, and dismemberment naturally would be an artistic violation. However, most of them lack real cyclical cohesion, and no musical or ethical harm results from performing any one of their movements as an independent number standing entirely on its own. The practice was a favorite one with Theodore Thomas, and than he, no one ever swung a more conscientious baton.

Many symphonies are in truth suites, and often their separate movements were written over a period of years. Sometimes the composers, lacking new ideas, even drew upon another of their works (not symphonic) and re-arranged it to supply the missing movement.

There is too much hocus pocus anyway, about the whole symphonic question. A symphony is no more sacrosanct than any other serious composition.

Mahler's symphonies particularly have the nature of suites or symphonic poems arbitrarily strung together. The general acceptance of that composer might be furthered importantly if all conductors had Koussevitzky's courage and would program the best of the single movements from the Mahler examples.

It is no more inartistic to do that than to play excerpts from Berlioz' Damnation of Faust, from Wagner's operas, and Bach's compositions—like the orchestrated versions of the Chaconne, and the Air on the G string without their companion movements.

Many sonatas, solo and ensemble, also invite hearing in partial form. Try it with Beethoven's, for instance. A number of his slow movements, *scherzi*, and *rondos*, have no organic connection with the other movements, and suffer no loss of meaning through being played alone.

Beethoven himself conducted separate movements from his symphonies on occasions, and played excerpts from his piano concertos. Also he did not create the custom of performing those complete works without pausing between movements. Nor did Haydn, Bach, Mozart, Brahms or Tschaikowsky, when they conducted their own symphonies and performed in their own concertos or chamber music works.

The pious practise indulged in by many of the conductors and soloists of today come perilously close to being what street parlance calls "bunk."

⁂ ⁂ ⁂

Contemplation of music as she is regarded by some Americans, makes appropriate the publishing of a letter received a few weeks ago:

Rochester, N. Y., March 8, 1936.

Dear Variations:

As the daughter of your one-time foreign correspondent (1921), Professor W. P. Bigelow, Head of the Music Department at Amherst College, and as an avidly appreciative reader of your Editors and Variations, I am moved to tender a few possibly inconsequential paragraphs with an eye to their finding some place in the pages of your fascinating (yes really!) Musical Courier, should you deem them of sufficient interest.

Just to give an idea of what I have in mind, let us call the following paragraphs, "A Cross Section of Unmusical America."

Les voici:

We'll start with the intelligensia, among the higher animals of our cosmos. The scene is in the modern and enlightened high school of an equally modern and enlightened township of New York State, where a young musician has a position "teaching instruments and music and band." This is the picture. The musician teaches "instruments and music" seven hours a day twice a week. He "teaches band" one hour a day twice a week. The School Board wants to build up a band . The kids just love music, they want a band. However, the kids don't practice. Johnny loves and adores music—he's taking lessons on the saxophone. Tommy loves music too. He wants to play clarinet, but Poppa and Momma Tommy just dote on the harmonica. Then comes the question of basketball.

There are basketball games. Why doesn't the band play for the games? Yes, the band must play for the games. So the band plays a command performance. Complaint: The band doesn't play very well; the band plays too loudly. O. K., Band, not so loud. The band brats continue to BLOW. The School Board kicks the principal, the principal kicks the leader, the leader kicks the kids, the kids kick to their parents, the parents kick both the principal and the School Board, the latter kicks the principal again, the principal kicks the leader again, etc., etc., etc. *ad nauseam* and *ad infinitum*. BUT the Board want a *good* teacher of music, the Board just simply *loves* music, the Board must have a brass band. What if the kids don't practice at home? Doesn't the Board provide two whole hours a week for rehearsal? What's the matter with the leader? What's the matter with the principal? Why can't they produce a band? And so it goes. And probably this situation is not unique among our "better" American high schools. Also, note that no attempt is made by the Board in this particular instance even to begin to understand or lay any emphasis upon the fourteen teaching hours weekly devoted by the musician to the fundamentals of and grounding in instruments and music as a whole.

Progressing with our observations, though not with our cosmic catagory of animals, the scene shifts to the sanctum sanctorum of the movie house. The film, to the rhythm of whose musical score the chewing gum of the great American movie audience is clacking, is that highly amusing bit of fluff, Anything Goes. Ethel Merman, whom one can unreservedly admire for her wholeheartedly rollicksome comedy, is distorting the ether wages with tones which only unmusical America alone could admire (and, I might add, apparently does). Behind me comes the female voice of one whose ears over the years must have become inured, through the unrelenting raucous rhythms of the radio, to tones such as issue from Miss Merman's humorous mouth, exclaiming in all earnestness, "What a *saweeeet* voice she has. Just listen to those *lovely* tones. *I wonder where she got her vocal training?*"

The third and last incident concerns the unfortunates. The scene changes to any one of several out of twenty schools within a radius of two hundred miles of this city, which schools a music teacher visits one hour a week to teach music. These school children have never heard a radio, never seen a piano, never heard the word "music' and were actually terrified the first time she brought a victrola with her to help her in stimulating their interest. This occurred in New York State in the year 1935, New York State which is so proud of its educational system and so strict in its requirements. What a long, slow task has to be accomplished here. At the first sound of a Philharmonic or Metropolitan Opera broadcast, these children would perish with fear and be unable to assimilate anything, incredible as this may seem, and I am sure they would think Walter Damrosch an ogre (did someone say something?).

So much for a cross section of unmusical America. I offer no particular solution. If I could, I would not be earning my living in my present manner, i.e., daily from nine to five in an office. I am merely presenting these paragraphs, with no pretense to originality, as a reminder of the other side of the picture in a country which has more money than any other with which to insist upon instilling into its people of any walk of life a real love of good music.

Sincerely yours,

MARY BIGELOW AUSTIN.

⁂ ⁂ ⁂

Just a hundred years ago, in March, 1836, a Wagner opera made its first public appearance. It was Das Liebesverbot, the premiere taking place at Magdeburg (near Berlin), and resulting in failure. Last winter, Wagner had more performances (38) at the Metropolitan than any other composer; in fact, twice as many as Puccini and Verdi combined. Quite recently the latest biography of Wagner appeared, and a Wagner Society was formed in New York, holding its first public gathering at the Faculty Club of Columbia University. The musical part of the program consisted of a hearing of newly issued phonograph records presenting Die Walküre (first act) with Lotte Lehmann, Emanuel List, and Lauritz Melchior singing, and Bruno Walter conducting the Vienna Philharmonic Orchestra.

Melchior, guest of honor of the Wagner Society, listened to the records for the first time, and when the last measures had sounded, the audience rose and cheered him.

The second century begins well for Wagner's works. It looks as though he will be his own successor.

⁂ ⁂ ⁂

There still are persons, however, who avoid Wagner for fear of living above their intellectual means. Or maybe they are like the man who would not eat celery because if he did he might like it.

⁂ ⁂ ⁂

Mrs. Adella Prentiss Hughes, of Cleveland, O., relays some verses sent to her by the proud mother of the author, a small boy who heard his first concert by the Cleveland Orchestra:

"When the Symphony Orchestra plays at the Hall,
The man that I watch quite the closest of all,
Is the one standing back of the big kettle drums,
Brewing sounds with a ladle that bubbles and hums.

"I always can tell when it's time for his part,
For he lifts high his arm and comes down with a dart,
Then he tenderly leans down to whisper and say,
'I hope you're not hurt, it was only in play.'

"I think when I grow up to be quite a man,
And the Symphony Leader says that I can,
That I'll be the one that stirs up the hums,
For proud will I be to stand back of the drums."

⁂ ⁂ ⁂

A radio sponsor is one who knows what he likes despite the listeners.

It is M. B. H.'s opinion that "radio sponsors who pride themselves on possessing technic in advertising, have not even approached the full possibilities of exploiting their wares through the performers appearing on commercial air programs. For instance, here are some suggestions for combining certain products with suitable persons:

"Soap—instrumentalists who have clean technic.
"Lighters—artists who display fire.
"Watches—conductors who keep strict time.
"Cutlery—pianists with fingers of steel.
"Cough medicines—hoarse singers miraculously cured.
"Ink—singers with dark colored voices.
"Cement—singers whose tones never break.
"Twine—a string orchestra.
"Jeweler—sparkling coloratura sopranos.
"Beer Brewer—frothy music.
"Florist—flowery music.
"Infants' Wear—Cradle Song.
"Undertaker—Chopin's Funeral March."

⁂ ⁂ ⁂

P. J. F. breaks out with this thought: "Now that Mussolini has taken over the industries in Italy, and is head of nearly everything else as well, no one need be surprised if he decides to lead all the orchestras of his country."

⁂ ⁂ ⁂

What are all the Mischas, Jaschas, Toschas and the like, in the face of mighty Wotan Zoellner, who gave a New York violin recital last week?

⁂ ⁂ ⁂

Carol Longone, pianist and operatic lecturer, finished a talk on Wagner's Ring recently and asked one of her listeners to name two characters in those music dramas. "Mime and Habich," was the triumphant answer.

⁂ ⁂ ⁂

E. D., the heaven-inspired poet who contributed the melancholy lines about the Menuhins last week, submits also this heart-breaking ode:

TOSCANINI

Of leaders he's the ace.
I'm asking you and you:
"Who's fit to take his place?" . . .
And echo answers: "Who?"

⁂ ⁂ ⁂

Dean Butler (College of Fine Arts, Syracuse University) obliges with the attached:

Syracuse, March 31, 1936

Dear Variations:

According to this morning's issue of the University Daily Orange, the Syracuse Symphony Orchestra is joining the ranks of those orchestras which do unusual things. This evening the solo pianist will sing the Tannhäuser Overture. If she does it, I will send you a full write-up for your front page.

Cordial Greetings to you,

H. W. BUTLER.

The clipping sent by Dean Butler is quoted herewith:

Sophie Pratt Bostelmann, New York pianist, will be guest soloist tonight at the fifth concert of the Syracuse Symphony Orchestra in Lincoln Auditorium, Central High School. The orchestra will be conducted by Prof. Andre Polah of Fine Arts.

Miss Bostelmann, who holds a fellowship in the Juilliard Musich School of New York city, will play the Beethoven concerto (No. 2) in B flat major. Accompanied by the orchestra, she will also sing the Tannhäuser Overture.

⁂ ⁂ ⁂

Jacques Gordon reports the true story of a recent visitor from Berlin, who rang the bell at the home of Dr. Paul Klemperer, Central Park West (well known New York physician) and was met by him at the door.

"Are you Herr Klemperer?" asked the stranger?

"Yes."

"I bring Berlin greetings to you from your friends, Mr. and Mrs. Groeninger."

"There must be some mistake, I do not know them."

"That's strange. But Carl Zimmermann, too, asked me to give you his regards."

"I'm afraid I've never heard of him."

"Then there is Theodore Bärwald, with whom you went to school, Herr Klemperer, and also—

"I positively am unacquainted with any of those persons. You have me confused with some other Klemperer."

"Aren't you Klemperer, the orchestra conductor?"

"No, indeed. What made you think so?" inquired the wondering doctor.

"Well, I looked you up in the telephone book, and attached to your name are the letters, M. D. That means Musik Direktor, doesn't it?"

⁂ ⁂ ⁂

This department views with alarm the announcement that Edward Johnson is to seek new operas in Europe for the Metropolitan next season. The Sunken Bell, Jonny Spielt Auf and Fra Gherardo still remain disturbingly in the memory.

MY TESTIMONIAL

Great is its power. . . . It soothes and it cures. . . . It brings hope to all humanity. . . . Applying it freely and constantly, it elevates one's soul and body to heaven-like heights. . . . It is cultural, educational, emotional; yea, it is the very food of life. . . .

No, I'm not crazy (that is, not quite), but I have been in such constant attendance at most of the Music Educators Conference events during the past week that although I can't remember any speaker or gratis leaflet testifying thus about MUSIC, at last I have become a devout believer in the efficacy of the tonal art. And I'll bet all the other 5,999 delegates present have joined Euterpe's faithful band and from now on will be able to double in brass with the greatest of ease.

Despite the need of a peditrician, a stomach specialist and a complete psychoanalysis to determine the source of my painted facial grin and constant ecstatic greeting, I moved determinedly through my daily schedule of assigned appointments for five days. Tired though I was, honest and cross my heart, I really enjoyed myself extravagantly. My spirit soared repeatedly, my emotions were heated to a high pitch, and my delight at seeing so many eminent people knew no bounds. It was only my body that rebelled. (Question: How tired are you?)

There was the first of a series of teas at the Schirmer exhibition where I discovered Oley Speaks, Clara Edwards, Jacques Wolfe, John Tasker Howard, Blanche Witherspoon and Carl Engel in close communion on Tuesday.

On Wednesday I inconspicuously joined the friends and former pupils of the Cincinnati Conservatory of Music at a party which Dr. and Mrs. John A. Hoffmann gave. About me nonchalantly tripped Mrs. Edgar Stillman Kelley, the Harold Morrises, Rosalie Kramer, Ralph Leopold, J. Warren Erb, William Zerffi and two score or more other personages.

In the evening at the Testimonial Dinner to Dr. Hollis Dann of New York University, between swallows of capon and new peas I observed the happy facades of Chancellor and Mrs. Harry Woodburn Chase, J. Warren Erb (again), Isidore Luckstone, Ruth Rodgers, Claude Rosenberry, Dean and Mrs. John W. Withers, Joseph Maddy, William Breach, Dr. Frances E. Clark, the William Arms Fishers, Pierre Keye, A. Walter Gramer, the John Finley Williamsons, Dr. James Francis Cooke, Mr. and Mrs. Franklin Dunham, Osbourne McConathy, the Horace Johnsons, Mr. and Mrs. C. M. Tremaine, a whole tablefull of Dr. Dann's progeny and their wives or husbands, the Fred Slys, Marion Bauer, Kitty Cheatham, Florence French, the Philip Jameses, Dr. and Mrs. Edgar Stillman Kelley, Mildred Reynolds, the J. Thurston Noes, Robert Braun, Dr. and Mrs. Walter Butterfield and the Eastwood Lanes.

* * *

Running around in vicious circles at the convention on Thursday I bumped into George Fischer, Harold Flammer, John Majeski, Duncan Mackenzie, Maia Bang, David Guion, Francis Perkins and Geoffrey O'Hara.

Friday I saw Charles Wakefield Cadman, Charles Sanford Skilton, Richard Bonelli, Harry Spier and Walter Damrosch.

And some time during the week, maybe on Monday or perhaps Tuesday or possibly on Wednesday, although I am not sure but what it may have been Thursday, I discovered Estelle Liebling, Sigmund Spaeth, Josephine Vila, Grace Nylen, Margaret Walters, Carlotta Reiner and Leopold Godowsky. I'll wager a guess that even "Sharlie" was there if I had only been able to find him.

Now I shall go to bed.

* * *

A friend of mine who lives in Greensboro, N. C., sent me the following witticism from his town paper:

Last Friday night, when Nino Martini sang here, three gentlemen sat at dinner in the O. Henry Hotel dining room. Several tables distant a waitress was catering to the wants of a lone diner. She placed a glass of wine before him.

"Say," breathed one of the three, "that looks like the singer. Reckon it is?"

They could see only his shoulders, the back of his head—and that, manifestly, was not enough.

"He's drinking wine," remarked another of the trio. "Eyetalians drink a lot of wine, you know."

"I'll settle it," said the third man. He motioned to the waitress who had been serving the lone diner.

"Say," he asked, when she leaned over, "is that Martini?" He motioned ever so slightly toward the gentleman sipping wine.

The waitress glanced around, then back. "Oh, that? Naw, that's Port."

To avoid future mistakes of this nature I advise Nino to adopt an olive as his family emblem. Properly emblazoned on his car, his shirts and hanging from his buttonhole he would quickly go to the heads of his public.

* * *

Dear Snoopy:

My lad, you should have been in Boston recently when Major Loudon Greenlees gave his recital at Jordan Hall with Stuart Ross accompanying him.

Stu told me he had expected a vacation—more or less—and everything was joyful and pleasant for him up till the time he started dressing for the concert. First he cut himself while shaving and spoiled his dress collar. Fortunately he had another, so whistling cheerfully he changed to that. The gore didn't stop oozing and before he could stop it he smeared that collar too. By washing out one of the collars he made himself slightly presentable and proceeded to attire the rest of him meticulously.

With curses Stu discovered he had left his black socks at home, therefore donning light gray woolen foot-warmers he left for Jordan Hall.

When Stu got to the auditorium he discovered that his name had been left off the program. A mere nothing, of course. However, Major Greenlees said he would announce his presence so Stu felt happier.

The final tragedy occurred just as Stu started to follow Greenlees on to the platform. At that critical moment he caught his shoe in a crack and the heel came off. The concert had to be postponed while the heel was hammered on again.

What a holiday for Stu!!

Your Devoted Reader.

P. S. I forgot to mention that when Ross finally got out on the platform he discovered that someone had forgotten to order the Steinway piano he was supposed to play. So he merrily played his tunes on the rather dilapidated Mason and Hamlin that has graced the Jordan Hall stage for aeons and aeons.

It must have been the Ides of March, Stuart. At least you didn't lose your head the way your ancestor Mary did.

* * *

Properly attired as a dignified butler I condescendingly served the illustrious guests which Mr. and Mrs. Zlatko Balokovic entertained last week in their apartment high above the rushing East River. All the women were wearing new Easter Bonnets and the men boastfully displayed tiny foreign decoration ribbons—if they had any. All was decorous until Alma Clayburgh burst into the apartment with kisses. In short order she rapturously greeted Martha Whittemore, Paul Kerby, Horace Johnson, the Jacques Gordons, Arthur Hartmann, Mr. and Mrs. Joseph Schuster and Helen Norfleet, even mistaking me for the Ambassador to Abyssinia. The red mark of her osculatory salutation I fear I shall bear until my demise despite innumerable applications of all those various efficacious cleansing fluids assiduously recommended by leaders of society.

"Make up your mind, lady. This pianer'll be a second-hand one if we pushes it much more."

Myra Hess Wins Toledo Applause

TOLEDO, O.—Myra Hess presented a program of classical music in her piano recital in the Peristyle of the Museum of Art on March 27. Nothing later than Schumann was performed and by far the major part of the program given over to the three Bs. Her opening number was the Bach fantasia in C major when she not only showed her amazing technical ability but also produced tones which were unbelievably beautiful.

The Beethoven second sonata followed in the performance of which one would fail lamentably who did not remark upon her playing and interpretation of the *allegretto*. It was a memorable performance.

The second part of the program was devoted to Brahms and Schumann, three intermezzi and a capriccio by the first, the Etudes Symphoniques (Op. 13) by the latter. She made a tremendous appeal in these numbers which won every one. In fact she was recalled six times for encores, one of which being her own arrangement of Bach's chorale, Jesu, Joy of Man's Desiring. Thus did this series of concerts come to a pleasant close for this season. A. McL. T.

OBITUARY

Sandor Harmati

FLEMINGTON, N. J.—Sandor Harmati, conductor, composer and violinist, died here on April 4 at the home of his brother-in-law, Richard T. Tjader. Mr. Harmati, who was forty-three, is survived by his wife, the former Ruth Sophia Tjader, daughter of the explorer, and his father, Morris Harmati.

Sandor Harmati was born in Budapest. When only eighteen years old he was graduated from the Budapest Royal Academy and was made concertmaster of the Budapest Volks-Oper He toured Europe as a violinist. During the World War he came to America, where he took up conducting and composing, after having been a member of leading chamber music organizations and forming several groups of his own. In 1922 he won the Pulitzer Prize for his Symphonic Poem, and in 1925 was awarded the Philadelphia Chamber Music Prize for a string quartet. His Prelude to Melodrama brought him an award from the Juilliard Foundation.

He was conductor of the Omaha (Neb.) Symphony Orchestra for five years. An ardent champion of Americans in music, Mr. Harmati influenced the officials of the orchestra to select Joseph Littau as his successor.

In 1934 and 1935 Mr. Harmati conducted the Westchester County Music Festival at White Plains, N. Y. He was permanent conductor of the Musicians Symphony Orchestra for unemployed musicians of first rank at the Metropolitan Opera House. He won warm praise from musicians throughout the country for this and other work among the unemployed and for his consistent promotion of American music. Mr. Harmati belonged to the Beethoven Association and The Bohemians. In 1927 he was an American delegate to the International Society for Contemporary Music at Frankfort, Germany. S. L.

Alfred Cowell Goodwin

SYRACUSE, N. Y.—Alfred Cowell Goodwin, a member of the piano faculty of the College of Fine Arts, Syracuse University since 1908, died in March at the University Hospital after an illness of two weeks. Mr. Goodwin, who was born at Benchley, England, in 1875, was a graduate of the Royal Conservatory of Music at Leipsic, and later studied with Leschetizky in Vienna. In 1901 Mr. Goodwin made a transcontinental tour of eighty recitals and then joined the faculty of Peabody Conservatory in Baltimore, resigning there to accept a position at Syracuse University.

Among Mr. Goodwin's students are Madaleine Marshall Simonds of New York City, pianist and coach, who has made two appearances with the New York Philharmonic Orchestra; Grace French Tooke, organist and choir master at Grace Episcopal Church, New York; Agnes Crawford, pianist, now living in Moscow, Ida., and Louise Glasgow, pianist and harpsichordist. H. L. B.

Mrs. Aretta Camp Werrenrath

Mrs. Aretta Camp Werrenrath, mother of Reinald Werrenrath, baritone, died in a New York hospital after undergoing an operation, on April 6. She was eighty-two years old and was born in New York, a daughter of the late Henry Camp, organist of Plymouth Church, Brooklyn, during the ministry of Henry Ward Beecher. Her mother, Anna Armstrong Camp, was a singer. Mrs. Werrenrath had appeared in concerts as a singer, touring with the Smith Russel Company. She married Georg Werrenrath, Danish tenor, who died in 1898. She translated many of the songs in her husband's repertoire into English, and also wrote poetry, some of which was set to music. Her son is the only surviving child.

William Robert Murphy

PHILADELPHIA.—William Robert Murphy, author and journalist, died here on April 1 at the age of fifty-two. He had been on the editorial staffs of The Evening Telegraph and the Evening Public Ledger; had been associate editor of the literary review of The Public Ledger in Philadelphia and also was literary editor of The Evening Post in New York. He was the Philadelphia correspondent of Musical America and edited The Art Alliance Bull. He wrote a number of books, including The Story of Philadelphia, The Literary School and Stories of Operas. A native of Wilmington, Del., Mr. Murphy was a graduate of the University of Pennsylvania. He belonged to the Philadelphia Operatic Society, the Musical Art Club, the Philharmonic Society and Chamber Music Association, as well as Phi Beta Kappa and other organizations. K. S.

Harry Kling

LONDON.—Harry Kling, managing director of The Chesterian, an English music publication, died recently at the age of forty-six. While still a young man Mr. Kling directed the affairs of J. & W. Chester of Brighton. Afterward he came to assist his father, Otto M. Kling, at the London House and to fill a post which the expansion of the business made one of considerable importance. The elder Kling died in 1924, and was succeeded by his son, who for twelve years was at the head of the firm.

Aaron Reisenberg

Aaron Reisenberg, father of the well-known pianist, Nadia Reisenberg, died in New York in his fifty-seventh year on March 24.

MUSICALES

N. A. A. C. C. Concludes American Composers' Series

The final musicale of a series of five by composer-members of the National Association of American Composers and Conductors, was held at Dr. Henry Hadley's studio in New York on March 31. The program held the sonata in G by Charles Wakefield Cadman performed by Eddy Brown, violinist, with the composer at the piano. The second section was composed of songs by Lolita Cabrera Gainsborg with Mme. Gainsborg officiating as accompanist for Grace Leslie, soprano. These were followed by four piano works of Marion Bauer interpreted by Harrison Potter. The recital closed with a scene from Charles Sanford Skilton's opera Kalopin presented in concert form by Beatrice Belkin (Tallula), Dorothy Miller (Opelika), accompanied by Frances Blaisdell, flutist, Lucy Lewis, harpist, and Mr. Skilton at the piano.

Mr. Cadman's sonata, eloquently played by Eddy Brown, is constructed with an economy of thematic material. It is music of melodic charm, and particularly in the last movement, *allegro animato*, has contrasted rhythmic patterns that excite admiration. The whole work is pleasant to the ear because of its tuneful qualities.

Mme. Gainsborg's songs Sterne mit den goldnen Füsschen, Die Blauen Frühling's Augen, Ich sehne mich nach Tränen, A Lament and A Song, beautifully sung by Grace Leslie both from tonal production and enunciation, displayed musical taste of high order. All of the songs are composed with skilled musicianship and fit the texts meritoriously.

Marion Bauer's piano solos titled The Tide, prelude in F sharp major, White Birches and prelude in F minor, were played with fine pianistic tone and technical proficiency by Harrison Potter. Of the four items the prelude in F minor is outstanding, though all of the pieces have sincere expression, extraordinarily able workmanship and merit above ordinary standards.

Mr. Skilton's excerpt from his opera Kalopin awakens a desire to hear the entire work. As interpreted with appealing charm by Beatrice Belkin, Dorothy Miller, Frances Blaisdell and Lucy Lewis, the authentic American Indian melodies on which the opera is based were presented with just that proper harmonic background necessary to enhance their beauties. Mr. Skilton has become eminent for his skilled treatment of such material and this work bears out his reputation.

All of the compositions were received with enthusiasm by the audience which crowded the large studio to capacity. H. J.

* * *

Miles Dresskell Offers Viola d'Amore Music

Students of the New College, Columbia University, New York, on March 25 listened to a program by the music faculty in which the Stamitz sonata for viola d'amore and piano was performed by Miles Dresskell and Raymond Burrows. The unusual instrument, with its peculiarly personal tone-quality, its seven strings for the bow, and nine strings sympathetically tuned, caused much interest. Later Mr. Dresskell was heard in modernistic violin pieces by Burleigh and Czerwonky. his playing receiving generous applause.

F. W. R.

* * *

Russel Wragg in Program of His Works

Russel Wragg, American composer-pianist, gave his annual recital of new compositions at the residence of Mrs. John Chambers Hughes, on Park Avenue, New York, March 26. The composer was assisted by William Aubin, baritone. The program, as a whole, ran a wide gamut of musical expression. Mr. Wragg has shown in his previous compositions that he has a palette of many strong and stirring colors to choose from and the writing technic to bring his creations to vibrant life. In his newer works he has taken even greater strides forward.

A goodly number of the listed piano numbers and songs on Mr. Wragg's program have been published lately. There were several items, however, not yet on the market, which deserve special mention. Among these was a brilliant piano opus called Mummers' Parade, which makes ample use of sharp and contrasting rhythms and rich, brilliant dissonances. A really exciting concert number, played with virtuosity by the composer. Then a flowing and eloquent number, called The Phantom Fountain, played with delightful fantasy and charm.

Among the new songs in manuscript are If We Should Meet Again, The Coming of the Trees, Carol to Death, and Lilacs. Mr. Aubin sang all the songs with beauty of tonal production and a fine sense of style and diction. His is a richly flowing lyric baritone and his hearers responded warmly to his interpretations.

An audience that crowded the concert room applauded enthusiastically throughout the varied program, and both Mr. Aubin and Mr. Wragg responded with several enchores.

F. P. L.

* * *

New York Symphonette Concert

A concert at the City Club, New York, on April 2, attracted a large attendance, who heard the New York Symphonette in ten numbers. Fourteen able instrumentalists make up a capable orchestra of young women under the direction of Giuletta Morino. They performed works by modern French and Italian composers with excellent style and vivacity. Elvira Helal, soprano, displayed a brilliant voice in an aria from La Traviata and two songs, and Miss Morino played the solo in The Deluge (Saint-Säens) and Legende (Wieniawski) with throbbing tone. Catherine Norfleet and Nannette Berr, violinists, and Frances Blaisdell, flutist, are members of the ensemble, with Charles Braunhut as manager. F .W. R.

* * *

Kate Keith Field in Recital

An interested and enthusiastic audience listened to the song recital given by Kate Keith Field, soprano, on March 29 in the concert hall of The Panhellenic, New York. Miss Field, who is working under the guidance of William Zerffi of New York, began her program with an Evening Hymn by Dr. Arne, the long sustained phrases of which were sung with admirable control. The program included songs by Schubert, Brahms, Strauss, Rachmaninoff and others. The singing of Strauss' Morgen was one of the high lights of the evening, for it was sung with a finely spun legato and beautiful tonal quality. In Schubert's Du bist die Ruh, Miss Field achieved a telling climax, and later displayed a feeling for songs in lighter vein such as Die Forelle and a group of eighteenth century Beregerettes. This young singer has shown a steady improvement in both voice and interpretation and promises further development. Milford Snell provided excellent accompaniments. S. L.

* * *

Westlake Fortnightly Musicales

Large attendance marked Dr. A. Verne Westlake's Fortnightly Musicale, at Aeolian Hall, New York, on April 1, when works by two American composers were featured, namely, Eva Lynne Booth and Wesley Sontag. Jeannette Comoroda, soprano, was in good voice and created a decided atmosphere in her items. There is variety in her tonal quality, and she uses it to the best effect, notably in her broadcasts of songs over WOR. She sang two groups, by Schumann, Hahn, an aria from La Wally, with Mary Winter (artist pupil of Dr. Westlake) at the piano, and later the songs by Sontag, with the composer at the piano. His songs were melodious and musicianly, and Miss Comoroda was compelled to add encores. Miss Booth, pianist (Westlake Studios), proved herself to be a secure and able pianist in works by Ravel, Chopin, Root and her own Ballade; the last-named in quasi-sonata form, is finely developed and rich in harmonies. Her playing was colorful, for her technical equipment is of a high order.

F.W.R.

* * *

American Academy Gives Final Matinee

A post-graduation matinee of the American Academy of Dramatic Arts, held at the Empire Theatre, New York on March 27, was devoted to Easy Virtue (Coward). Genevieve Duffy (Brooklyn) took the part of the unhappy wife of John, played by Brant Gorman (Princeton, Ill.); the latter a self-centered Englishman, held attention. June Brown (Kingwood, W. Va.) vividly presented the narrow, bigoted mother, and Marjorie Davies (East Orange), a mischief-making daughter. Elaine Adams, Gordon Casper, Sarah Hayes and ten others in minor roles, played their characters convincingly.

F.W.R.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, April 11
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Sunday, April 12
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
American Association for the Recognition of the Irish Republic Meeting and Concert, Town Hall (E)

Tuesday, April 14
Canadian Singers Guild, Town Hall (A)
New York Women's Symphony Orchestra, Carnegie Hall (E)

Wednesday, April 15
Singers Club, Town Hall (E)

Thursday, April 16
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, April 17
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Dorothy Gordon and Guy Maier, concert for young people of all ages, Town Hall (A)
Robert O'Connor, pianist, Town Hall (E)

Saturday, April 18
Nathan Milstein, violinist, Carnegie Hall (A)
Freiheit Mandolin Orchestra, Town Hall (E)

Sunday, April 19
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Senorita Montalvo, dance recitalist, Town Hall (E)

Monday, April 20
Frederick Bristol, pianist, Town Hall (E)

Tuesday, April 21
Jascha Heifetz, violinist, Carnegie Hall (E)
Ethyl Hayden, soprano, Town Hall (E)

Wednesday, April 22
Rachelle Shubow, pianist, Town Hall (E)
Oscar Ziegler, pianist, Barbizon-Plaza (E)

Thursday, April 23
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, April 24
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
College of St. Elizabeth Glee Club, Town Hall (E)

Sunday, April 26
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Sigismond Stojowski, pianist, Town Hall (E)
Jack Feeney, song recital, Barbizon-Plaza (E)

Monday, April 27
National Orchestral Association, Carnegie Hall (E)

Tuesday, April 28
Nina Tarasova, song recital, Barbizon-Plaza (E)
Dessoff Choirs, Town Hall (E)

Wednesday, April 29
Farewell Concert to Arturo Toscanini, Carnegie Hall (E)

Friday, May 1
Riverdale Country School, concert, Town Hall (E)
Golden Hill Chorus, Carnegie Hall (E)

Saturday, May 2
Yiddish Workers Culture Chorus, Town Hall (E)

Sunday, May 3
Nicholas Mavrikes, violinist, Town Hall (A)
Jewish National Workers Alliance, concert, Town Hall (E)

Tuesday, May 5
Gina Pinnera, soprano, Town Hall (E)

Wednesday, May 6
Down Town Glee Club, Carnegie Hall (E)
New York Madrigal Society, Town Hall (E)

Friday, May 8
Virgil Fox, organ recital, Carnegie Hall (E)
Music School Settlement, spring concert, Town Hall (E)

Saturday, May 9
"ICOR" Association concert, Town Hall (E)

Sunday, May 10
Arthur Flynn, tenor, Town Hall (E)

Tuesday, May 12
La Salle Academy, concert, Town Hall (E)

Wotan Zoellner and Manuel Bernard Heard

A large audience gathered in Aeolian Hall, New York, on April 4 to hear Wotan Zoellner, violinist, and Manuel Bernard, pianist, in recital. Mr. Zoellner's introductory number was the Vitali Chaconne; the Grieg sonata in C minor came next; and the last group comprised Hebrew Melody (Achron-Aver), Dream of Youth (Winternitz) and Wieniawski's Polonaise Brilliante. Mr. Bernard, in addition to furnishing the accompaniments and the piano part in the Grieg sonata, was heard in solos—the Chopin impromptu in F sharp; Schumann's In the Night; Lament of the Maiden to the Nightingale (Granados), and Pinto's Scenas Infantis.

Mr. Zoellner is a player of broad, luscious tone, faultless adherence to pitch and meticulous style. Technically, his assets are a good bow arm and suppleness, surety and speed of fingering. The melodic beauties of the Grieg score were brought out with an artistic discernment of high order. Made up of three allegro movements—*allegro appassionate, allegretto alla romanza* and *allegro animato*—there is room for dynamic and expressive monotony in this work, and the fact that Mr. Zoellner's exposition of it was vital and compelling throughout says much for his interpretative prowess. After each appearance he was applauded eagerly, and at the close had to grant numerous encores.

The excellent pianism of Mr. Bernard, as exemplified in his solo appearance, brought him much appreciation, and he added numbers to the printed list. M. L. S.

* * *

Mozart and Hanson Works Sung at Columbia University

An ambitious choral event of the season was the presentation of Mozart's Requiem and Howard Hanson's The Lament of Beowulf at the concert held in the Low Memorial Library on the Columbia University campus, March 5. Forces united for this occasion listed the Vassar College Choir, the Columbia University Glee Club and the Columbia University Orchestra. Lowell P. Beveridge, conductor of the glee club, led the ensemble through the performance of the Hanson opus. The Requiem was executed under the direction of E. Harold Geer, leader of the Vassar choir, and the orchestra played under the baton of Herbert Dittler. Soloists of the evening named Ednah W. Geer, soprano; Pauline Pierce, contralto; Edward Kane, tenor, and Gean Greenwell, baritone.

Mr. Hanson is known in the music world not only for his important post at the Eastman School (Rochester, N. Y.) but also for his ability at musical composition and his activity in introducing new works of young American composers. His The Lament of Beowulf (op. 25) is a fine example of his accomplishment in the field of scoring for chorus, and his music faithfully adheres to the content of the old Anglo-Saxon poem from which he derived his inspiration. The interpretation given this selection was heartily applauded. The Mozart Requiem, familiar to devotees of music lore as the self-written requiem of the great master, was given a sincere and polished treatment and was well received by the audience. J. S.

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Pascarella Trio Plays for Columbia Women Graduates

The Women's Graduate Club of Columbia University, New York, heard a recital by the Pascarella Trio on March 31. The program attracted so large an audience that there were many standees. The Pascarella Trio (which is made up of Enzo, violin, Carl, piano, and Caesar, cello) were assisted in their final offering, Schumann's quartet (op. 47), by John Di Janni, viola. Their introductory number was the Beethoven trio (op. 1, No. 3), and the intermediate group was Martucci's nocturne (op. 70, No. 1), and a first performance in the United States of I Canti Della Schiavitu Indios Danza by Ennio Porrino. This last work is modern in conception and treatment, with colorful instrumentation and absorbing vitality of theme and characteristics. The Pascarellas were recalled many times at the conclusion of this score to bow their appreciation. In the other items of the afternoon, the individual quality of each composition was brought out no less surely with fine ensemble effects and displayed the tonal virtues of unity, precision and volume control which this group possesses. In the Schumann quartet, Mr. Di Janni augmented the trio to form a notable foursome. G. N.

Glazounoff Association to Be Formed

A number of former pupils, associates and friends of the late Alexander Glazounoff have formed a committee in New York for the purpose of organizing a Glazounoff Association. At a recent meeting the following officers were elected: Prof. V. N. Drozdoff, president; Prof. Isabelle Vengerova, A. P. Aslanoff, Jascha Fishberg and Boris Levenson, vice-presidents; honorary members, Ossip Gabrilowitsch, Leopold Godowsky, Josef Lhevinne, Mischa Elman, Jascha Heifetz and Efrem Zimbalist.

Washington Orchestra in Colorful Program under Baton of Kindler

Josef Hofmann in Brilliant Recital—Stokowski Leads Philadelphians in Final Event of Season

WASHINGTON, D. C.—The National Symphony Orchestra with the dynamic Hans Kindler as conductor, played its last Thursday symphony concert of the season on March 26. The program opened with the playing of the passacaglia and fugue (Bach), after which followed Eine Kleine Nachtmusik (Mozart). This was played in the charming Mozartian style. Then Dr. Kindler offered the exquisite Unfinished Symphony (Schubert) which always delights its listeners by its beauty.

The remainder of the program, which consisted of all modern compositions, added contrast and color to the concert. The first of these, Jota Aragonesa (Albeniz), possessing intriguing Spanish exoticism, was followed with Gymnopedies (Satie-Debussy), and closed with the polka and fugue from Schwanda (Weinberger), which is a stimulant to the imagination and very interesting.

With the concert season soon coming to a close, and the campaign for a $100,000 sustaining fund continuing strongly, it is hoped that all Washingtonians will contribute in giving this organization their full cooperation so that next year they can continue bigger than ever.

JOSEF HOFMANN IN CONCERT

On March 22 Mrs. Dorothy Hodkin Dorsey presented Josef Hofmann, who after an absence of five years from Washington, returned to the concert stage. Mr. Hofmann once more thrilled his audience and won them over with an almost magic spell. The artist who was generous, and seemingly tireless, offered ten encores, and it was only when the lights at Constitution Hall were dimmed that the audience seemed to realize the program had finally come to an end.

The program opened with the Handel variations in D Minor, after which Mr. Hofmann offered the Chorus of the Dervishes (Beethoven-Saint Säens) and the Moonlight Sonata (Beethoven). In the sonata the artist's control, the playful spirit in which the *allegretto* was played, and the brilliance of his technic in the last movement, made the playing of this composition one that will long be remembered. In the E major etude (Chopin) Mr. Hofmann's interpretation was exquisite and unusual. Other Chopin numbers included the G flat major, C sharp minor and C minor etudes, the F sharp major nocturne and the scherzo in B flat minor.

The final group consisted of two compositions by Mr. Hofmann, who uses the pen name of Dvorsky; then the Barcarolle in G major (Rubinstein) and the brilliant twelfth Hungarian Rhapsody (Liszt) which was played magnificently with freedom and complete abandon.

SONATA RECITAL BY HARRIS AND RATNER

A delightful sonata recital by Dave Harris, violinist, and Benjamin Ratner, pianist, was held in the Washington Hotel, March 20. The program opened with the playing of the sonata in F major (Mozart) and the sonata in C minor (Grieg). Later followed the Schubert sonata in D Major, and the Beethoven Kreutzer Sonata. All of these were performed artistically and smoothly, and both Mr. Harris and Mr. Ratner proved themselves to be excellent musicians.

PHILADELPHIA ORCHESTRA UNDER STOKOWSKI

On April 2 Washington concert goers were again honored with the presence of the Philadelphia Orchestra with Dr. Leopold Stokowski conducting. This was the last of the series of concerts under the sponsorship of the T. Arthur Smith Concert Bureau.

The first half of the program was devoted to Wagnerian music, the selections being prelude, Good Friday Music, and Music from the Third Act of Parsifal. Under the masterful guidance of Dr. Stokowski, the orchestra responded as if it were one instrument, proving once more their thorough musicianship.

In direct contrast to the Wagnerian moods, the second half of the program was devoted to the entr'acte from Lady Macbeth of Mtsensk, prelude in E flat minor (Shostakovitch), and Russian Easter, (Rimsky-Korsakoff). The first of these was received with thunderous applause because of its interesting rhythms and colorful interpretations. The second, quieter in character gave another mood and the last, due to the proximity of Easter was appropriately chosen. G. S.

G. H. Dalrymple to Manage Albany Orchestra

G. H. Dalrymple has been appointed manager of the Albany (N. Y.) Philharmonic Orchestra. The spring festival in May is to be conducted by William Penny Hacker, a protégè of Jose Iturbi. His programs include Mozart's A major concerto. The coming season will find the orchestra on tour through New England, and Syracuse, Utica and Buffalo, N. Y. Mr. Hacker, is presenting on his next winter's schedule Beethoven's ninth symphony with chorus and soloists from New York City. The orchestra, comprising eighty musicians, is concluding an active season. Mrs. Herbert H. Lehman, wife of the Governor of the State of New York, is president.

Stokowski and Philadelphia Orchestra Begin Tour

On April 13 Leopold Stokowski and the Philadelphia Orchestra began their coast to coast tour in Hartford, Conn. The itinerary includes twenty-seven cities throughout the United States and Canada, and ends with a gala concert at Madison Square Garden, New York, on May 17. Covering 11,113 miles in six weeks, with 103 men and $250,000 worth of instruments on a special ten-car train (equipped with bar, circulating library, specially constructed tail-coat closets and other luxuries) this tour represents perhaps the largest enterprise of this type ever undertaken by a ranking symphony orchestra. The first orchestral tour was made by Walter Damrosch and the New York Symphony Orchestra in 1885. This is the first national tour of the Philadelphia Orchestra in seventeen years. The program in each city was chosen by a poll of local audiences. Besides Hartford, the itinerary covers Boston, Springfield, Toronto, Chicago, Urbana, Evansville, Atlanta, New Orleans, Birmingham, Little Rock, Dallas, El Paso, Phoenix, Hollywood, Santa Barbara, San Francisco, Salt Lake City, Denver, Holdredge, Omaha, St. Louis, Minneapolis, Milwaukee, Cleveland, Ann Arbor and New York.

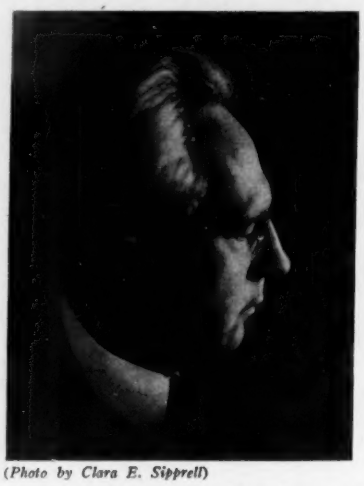
Lhevinne Plays with University of Miami Orchestra

MIAMI, FLA.—For the fourth subscription concert of the season, given by the University of Miami Symphony Orchestra (Arnold Volpe, conductor) the soloist was Josef Lhevinne, pianist. Mr. Lhevinne's celebrated keyboard powers were displayed in the Tschaikowsky concerto in B flat minor. The consummate technic and the depth and beauty of tone which this artist commands had noble exposition in this work. The orchestra supplied good accompaniment, and scored on their own merits in performances of the Weber Euryanthe Overture and the Brahms first symphony. The audience was ardently applausive, giving Mr. Lhevinne an ovation at the conclusion of his portion of the program.

Announcement recently has been made of the launching of an endowment fund for the orchestra of the university. The initiative in this matter was taken by Abram Chasins, pianist and composer, a visitor to Miami. He joined the orchestra in giving a benefit concert at the Hollywood Beach Hotel, and from the proceeds of this occasion and from other contributions, the fund has been started. T. P.

Cummington Playhouse-in-the-Hills Offers Music Scholarships

The trustees of the Playhouse-in-the-Hills, Inc., of Cummington, Mass., announce five full scholarships for summer study, one each in piano, violin, writing, painting, sculpture. These give advanced training on the levels of professional, graduate and undergraduate study. Full facilities are provided



(Photo by Clara E. Sipprell)

HUGO KORTSCHAK

for concentration in the chosen field, with options in other branches. The teaching staff are artists prominent in their field.

They are: piano, Lonny Epstein, Institute of Musical Art; violin, Hugo Kortschak, Yale School of Music, Neighborhood Music School; writing, Sidney Cox, Dartmouth College; painting, Herman Maril, artist of Baltimore; sculpture, Chaim Gross, New York Design Laboratory.

Each full scholarship provides living and instruction for ten weeks, valued at $400 each. Some half-scholarships are also obtainable, valued at $200 each. These are open both to young men and women.

Candidates must have completed not less than secondary school education to be eligible to compete. All candidates are required to submit evidences of their talents. Applications must be filed before May 1, 1936. For particulars about entering the competitions, address Katharine Frazier, Cummington, Mass.

Cecil Leeson to Be Heard in Concerts

Cecil Leeson, concert saxophonist, has been engaged as featured artist for the annual concert of the Federal Trust Company's Glee Club, Newark, N. J., on May 13. Other spring engagements include on May 5 a third appearance at New York University and a fourth at Columbia University on April 30.

Abram Karol Active in Recitals

Abram Karol, violinist, has been fulfilling an active season. He has played twenty-five concerts with the Madrigal Society of Philadelphia under Henry Hotz and the Young Musicians Society of Philadelphia. In an afternoon recital for the Art Alliance Mr. Karol played La Folia of Corelli, the G minor nocturne and a mazurka of Chopin, Spanish Dance by deFalla, and pieces by Debussy and Novacek. In May Mr. Karol goes to California for recitals and to appear with orchestra.

Musical Enthusiasm in New Orleans

Large Audiences Are Feature of Season Including Appearances of St. Louis Orchestra, Grace Moore, Gregor Piatigorsky and Alexander Brailowsky

NEW ORLEANS, LA.—There has been unmistakable evidence that our long lane had a musical turning, for not only was an increasing number of major events scheduled during the season, but in many instances the demand for seats exceeded the supply; and now an encouraging development comes with the annual drive for members of the Philharmonic Society, which has resolved itself into a drive in name only. The subscription was filled before scores on the waiting lists for 1936-37 could be accommodated. In order to partially appease this public, the society has announced the transfer of the initial concert in April of the Philadelphia Orchestra with Stokowski conducting, to a larger auditorium, which will make available some 2,000 extra seats.

GRACE MOORE'S CONCERT

Grace Moore basked in the attendance of an audience of about 7,000, which crammed every seat and overflowed into chairs which were crowded under the footlights of the platform especially built to bring the attractive actress songbird into the midst of her hearers. Miss Moore included on her program of lyrics several of the songs in which she has gained radio and cinema fame. She was accompanied by Gilbert King. Marcel Hubert, cellist, augmented the program with two charming groups.

ST. LOUIS ORCHESTRA IN VISIT

The rare privilege of hearing another symphonic group was afforded in the performance of the St. Louis Symphony Orchestra, with Vladimir Golschmann as conductor. Their program selection was excellent and interesting, and through restrained, but dynamically colorful interpretations the musicians carried the enthusiasm of another capacity house. They were heard in the Sibelius Symphony (No. 2), Prokofieff's Symphonie Classique, Fragments from Ravel's Daphnis and Chloe, and the prelude to Die Meistersinger.

PIATIGORSKY GIVES RECITAL

Gregor Piatigorsky, cellist, appearing here for the first time, amazed the members of the Dixon Hall Series with his mastery of tonal beauty and nuance of interpretation on one of the more seldom heard instruments in solo. Piatigorsky aroused a slow thrill which grew in intensity as he "strode" through a program of Bach and Caporale, Francoeur, his own arrangement of the Weber Sonatine in A Major, and a group of modern French and Russian composers.

BRAILOWSKY APPEARS

The phenomenal technical skill of the young pianist Alexander Brailowsky was witnessed here in one of the closing concerts of the series. Brailowsky attracted pianists and laymen with the magnitude of his pianistic effects, and drew thunderous applause. His program presented as the high spot of interpretative art a group of Chopin, in addition to a Bach-Busoni toccata and fugue, Scarlatti pastorale and capriccio, and the Schumann Etudes Symphoniques, also a group of Ravel, Rachmaninoff, Debussy, concluding with the dazzling Liszt Rhapsody (No. 6). O. M. L.

Leonard Liebling Gives Talks

On March 5, Leonard Liebling spoke before the Wagner Society at the Columbia Faculty Club, on the subject of Die Walküre. On March 6 he gave a WOR broadcast Parsifal talk with piano illustrations. Tomorrow (April 12) he will take part in the General Electric radio program over WEAF.

Said of EUNICE NORTON:

"THE PRESTIGE OF AMERICAN MUSIC IS SAFE IN THE HANDS OF SUCH AS HER."

Allan Trewfess,
Fort Wayne Journal Gazette

Gruenberg, Van Grove and Raab to Teach at Chicago Musical College

CHICAGO—Rudolph Ganz, artistic director and president of the Chicago Musical College, announces the engagement of Louis Gruenberg, Isaac Van Grove and Alexander Raab as artist teachers for the 1936 summer master school, the major session of which runs from June 22 to August 1.

ISAAC VAN GROVE

Since the college draws every summer many students for advanced work in specialized subjects, it is its policy to engage experts in each field of study. Among the other guest teachers for the summer are George Woodhouse, Erich Sorantin, Arthur Olaf Anderson and Franklin Madsen.

After having spent the summer of 1935 and the first semester of the present school year in Europe, Louis Gruenberg will teach throughout the summer. He is widely known for his many compositions and during the past year he has also gained reputation in the teaching field by his various classes in advanced theoretical study.

Isaac Van Grove is particularly known as an operatic conductor. He became a conductor of the Chicago Grand Opera Company under the directorate of Mary Garden, later serving as musical director of the American Opera Company and for eight years the artistic director of the Cincinnati Summer Opera. He produced and directed in 1933 and 1934 the pageant, The Romance of the People, and he has returned from New York, where he has been collaborating for several months with Max Reinhardt on a musical extravaganza which, it is planned, will open on Broadway next fall.

Mr. Raab has been a member of the faculty of the Chicago Musical College for over twenty years. In the last few years he has taught mostly during the summer master school. With a style of playing based on the technical equipment which he obtained from Leschetizky, Mr. Raab has held special classes on each side of the continent as well as at his yearly sojourn in Chicago.

There will be a limited number of free and partial scholarships awarded by competition to talented students. These are described in the summer bulletin just published.

I SEE THAT

Elinor Remick Warren, pianist-composer, of Los Angeles, Cal., is in New York for a brief visit.

* * *

Emily Roosevelt sailed on April 4 by the SS. Ile de France for her first tour of Europe.

* * *

Winifred Christie, who recently sailed from America after an active season here concertizing with the Moor Double Keyboard Piano, opened her European tour on March 20 in the Pulchri Hall at The Hague.

* * *

A violin recital is to be given by the students of Raphael Bronstein at Washington Irving High School, New York, on April 19. A string orchestra participates.

* * *

Daniel Gregory Mason, author, educator and MacDowell Professor of Music of Columbia University, has been elected a trustee of the Walter W. Naumburg Musical Foundation to succeed the late Rubin Goldmark.

* * *

Shura Cherkassky, pianist, will play at the Soviet Embassy in Washington, D. C., on April 29 for Ambassador Troyanovsky.

* * *

Frederic Buldrini, violinist, has been chosen from 143 applicants for the Naumburg Musical Foundation debut recital next season. The judges were Bruce Simonds, Adolfo Betti and Lawrence Tibbett.

* * *

Sailing on the SS. Ile de France on April 4 were Elisabeth Rethberg, Ezio Pinza, Ettore Panizza and Mme. Panizza, Karin Branzell, Yribe Escudero, Germaine Schnitzer and Ganna Walska.

* * *

Douglas Coulter, vice-president in charge of radio for N. W. Ayer & Son, Inc., and a member of the Ayer organization for the past eleven years, has announced his resignation. Mr. Coulter joins the Columbia Broadcasting System, April 13.

* * *

Luisa Franceschi, coloratura soprano, and Ettore Verna, baritone, were the recitalists at the Criterion Morning Musicale at the Hotel Plaza, New York, on April 3. Mrs. Leonard L. Hill is president of this society.

* * *

In honor of Alexandre Gretchaninoff, Russian composer, now in the United States, the Fund for the Relief of Men of Letters and Scientists of Russia is arranging a concert of his compositions at the end of April on the occasion of his seventieth birthday anniversary. The composer's children's opera, Dream of the Little Pine, will be presented. It was given twice in Paris, in French and in Russian.

* * *

Sue Harvard, soprano, was soloist in Verdi's Requiem, conducted recently by Charles Black at the First Presbyterian Church of Passaic, N. J.

* * *

Elvin Schmitt, pianist, gave a recital at the Hotel St. George, Brooklyn, N. Y., on March 16, his program including works of Brahms, Chopin, Griffes, Gabrilowitsch and Liszt.

* * *

Carleton Sprague Smith, chief of the music division of the New York Public Library, sailed on March 18 on the SS. Europa. Mr. Smith is abroad to attend the International Music Education Congress at Prague. He represents both the United States Government and the National Music League at the congress.

* * *

Arthur Anderson, bass, is to sing in a presentation of Dvorak's Stabat Mater in New London, Conn., on April 16. He takes part in the Bach B minor mass with the Bach Society of New Jersey in Newark, N. J., on April 30.

* * *

Sigismond Stojowski, Polish pianist, will re-appear in New York after several years absence from the concert stage, in a recital in Town Hall on April 26. The concert is given for the benefit of the Polish Institute of Arts and Letters.

* * *

The New York Women's Symphony Orchestra (Antonia Brico, conductor), at their next and final concert of the season, April 16, include in the program The Harp Weaver, a ballad for baritone solo, chorus and orchestra by Elinor Remick Warren, text by Edna St. Vincent Millay. The orchestra has the assistance in this work of the Treble Clef Chorus of the White Plains Contemporary Club.

Elsa Fiedler Active as Accompanist

Elsa Fiedler, accompanist and coach, has been active both in New York and on tour with Sara Hal, Yeminite singer. Current engagements have included appearances in Detroit, Allentown, Cleveland, Pittsburgh, St. Louis and Chicago. The Pittsburgh recital was a joint recital with Mischa Mischakoff, violinist, and Miss Fiedler accompanied for both artists.

Bernice Kamsler, diseuse, is another of the many artists for whom Miss Fiedler has appeared as accompanist in recital this season. She is also pianist with the Boston Sinfonietta, of which her brother, Arthur Fiedler is conductor. In addition to concerts Miss Fiedler has been teaching and coaching at her studio in New York.

LOUIS GRUENBERG

ALEXANDER RAAB

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Cologne Public Gives Ovation To Opera by Siegfried Wagner

Music Stirs Response, Despite Weak Libretto—Son Stands Under Shadow of Famous Father

COLOGNE—Sternengebot, Siegfried Wagner's fifth opera, has been given a representation—the first after its original performance at Hamburg—by the Cologne Opera. To make it as impressive as possible, Generalintendant Alexander Spring summoned all the decorative and scenic resources of the theatre, and during the second act an event took place not frequently witnessed in this theatre; people burst into spontaneous peals of applause. Both staging and interpretation were of a high order.

The orchestra, under Eugen Bodart was stunning. The chorus and ballet, perfectly trained; the singers, efficient. The cast comprised Elsa Foerster (born in New York) Mathias Steland, Adeheld Wollgarten, Siegfried Tappolet, Emil Treskow, Ruth Jost-Arden, Philipp Rasp, and Marie Henderichs. The scenery by Alfred Björn was artistic and effective. Certain episodes were overwhelming, and the tournament tableau had added excitement through the presence of sixteen spirited horses.

It remains to be seen, however, if it is possible to gain ground for the work. What should seem to impede the opera's success is its libretto—abstruse, dark, difficult to grasp. The story boiled down is simple enough, being the time-worn theme of the king's son who, instead of being sent into another world, is saved by a charitable servitor and hidden in a monastery where after twenty years or so, he is discovered and appears with documents proving his quality. The scenario is so over-charged with personages, incidents, fairy-tales and so on, it is not only a problem but well-nigh impossible to understand the dramatic action, much less feel with it. Never once does it impress or affect.

Siegfried Wagner's music, on the other hand, is really beautiful, full of brilliant ideas and melodies. His destiny was to be the son of his great father, and in spite of his strivings for popularity and simplicity, he is imprisoned in his parent's ideas. Relieved of its stage action and given in concert form, some of the music of Sternengebot might make a stronger appeal.

ADOLPH SPIES.

Chamber Lists Heard In Brussels

New German Opera by Wagner-Regeny Unimpressive

BRUSSELS.—People often long to make the acquaintance of unknown compositions—until the wish has been gratified and then they frequently regret it. But first-class interpretations of classical and romantic music bears listening to time and again without regret, this fact being well in evidence in the Zimmer Quartet's series of five concerts which that group is giving in the Cercle Artistique. The program contains no novelties, with quartets by Mozart, Beethoven, Schumann, Mendelssohn, Schubert, Brahms and Debussy. The success of the Zimmers is overwhelming.

YOUNG CONDUCTOR

It may be interesting to follow the career of Robert Ledent, young conductor who is awakening interest here. He is a pupil of Defauw. At his last concert (Conservatoire) he did works of Schubert and Haydn. His only shortcoming would seem to be his youth, and he has plenty of talent to ensure big things is the future.

MAISON D'ART CONCERTS

At a Mozart orchestral concert, organized by the Maison d'Art, we had the pleasure of admiring Stefan Askenase, pianist, whose presentation of two concertos was applauded by a packed house. The orchestra under Jasha Horenstein gave a good account of itself in B flat Divertimento and Prague Symphony in D.

BACH IN FAVOR

Many concerts of music by Bach have been heard here of late, given by the Conservatoire, the Philharmonic Society, the Concerts Defauw and various soloists. The crowning achievement of all this attention to Bach was a magnificent performance of the B minor Mass directed by M. De Vocht assisted by the Cecilia Chorus of Antwerp.

LA MONNAIE ACTIVITIES

An outstanding venture at La Monnaie was the production of The Favorite, or The Last Days of Seigneur Fabiano, by Wagner-Regeny, German composer, the work being a free adaptation of Victor Hugo's Marie Tudor. It impressed some of us as being somewhat amateurish, hybrid in style, though marked with moments of beauty. It can not be recorded as a genuine success.

SIDNEY VANTYN.

N. Y. Light Opera Guild Sings The Fencing Master

The New York Light Opera Guild (John Hand, general director and conductor) presented their annual offering drawn from the literature of the less serious tonal drama on March 31 and April 1 at the Jolson Theatre, New York. This was a production of Reginald deKoven's The Fencing Master, that tuneful tale of sword play and intrigue in medieval Italy. The story hinges on the adventures of Francesca, daughter of Torquato, fencing master of the Milanese Court, who has been brought up as a boy and the successor to her fathers' duties. Of course, she is in love with the nephew of the Duke, who, unaware of Francesca's sex, is himself in love with Countess Filippa, his uncle's ward, in turn in love with Count Guido. Here is a pretty set-up for the kind of plot which the light opera composers of a generation back delighted to honor with their most scintillant melodies.

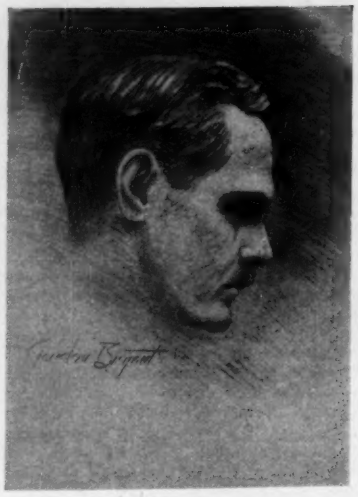
Mr. Hand has followed his custom of assembling young American singers for the cast, one of the objects of the guild being to give such aspiring artists opportunity for experience. The Fencing Master line-up had for principals Julie Travers, as Francesca, clear-voiced and a graceful figure in her boy's clothes; Daniel Harris, as Fortunio (the unwitting object of her affections); Marjorie Monks, Filippa; J. Brooks Dunbar, Count Guido; Robert Phillips, the Duke; and in other prominent and lesser parts, Anthony Marvin, Francis Xavier, Renee Norton, Ruth Fairman, Herbert Rosefield, Charles Eck, John Henderson, Herbert Rosefield, Hertha Sandig (alternating with Charlotte Stewart in the part of Isabella), and Beatrice Burian. There was a fearsome group of nine young men as the Venetian Secret Assassination Company, Ltd.

The performance, excellently directed, went off with the sparkle and aplomb required by the sprightly score and lines. A capacity house was on hand to applaud heartily.

M. L. S.

Aksarova Sails for English Engagements

Valentina Aksarova, soprano, sailed for England on March 27 after spending three months in New York. While in the metropolis Mme. Aksarova appeared in recital. She returned to London to sing for the B.B.C. and to fulfill engagements in the Provinces.



WALTER GOLDE

Walter Golde to Hold Master Class on Pacific Coast

Last summer Walter Golde went to Hollywood with Richard Bonelli. This year he is returning to the Pacific Coast to hold a master class on Lake Tahoe from June 30 to August 14. Enrollments for this course already include teachers from various parts of the country as well as prominent singers who are making moving pictures this summer.

"From all indications," Mr. Golde told a Musical Courier representative, "my first season at the lake will be a busy one. The country there is beautiful and ideal for such a class. The living is healthy and reasonable. If everything goes as I hope, this summer's class may be the forerunner of a permanent summer musical colony."

Mr. Golde has had one of the most active winters since the depression in his New York studio. "I think of my studio as more of a laboratory than just a place where voice is taught or repertoire coached," he told his visitor. "I have had several interesting cases to deal with—cases where physical impediments had to be overcome, and others demanding a knowledge of psychology to set them right. I like this sort of work, and feel that I am equipped to carry it out, for while my early days in New York were devoted mostly to coaching and accompanying (and I still enjoy playing a concert), I have studied voice in all its branches, and therefore should have the advantage in meeting all vocal problems."

J. V.

Betty Paret at White House

Betty Paret, harpist, is a native of New York. Her early musical education was fostered at the Diller-Quaile Musical School and the Institute of Musical Art, New York. After her graduation from the St. Agatha School and the Drew Seminary where her general education took place, Miss Paret continued her musical studies with Grandjany both in this country and abroad. Miss Paret has appeared extensively in Europe and in Canada as well as in the United States. On March 18 she was a guest at the White House playing for the President and Mrs. Roosevelt. She gave a recital in New York at The Barbizon on March 29.

Rosenthal Plays Three Concerts in Rome

Moriz Rosenthal, seventy-three year old Polish pianist, was engaged this season for two concerts in the Augusteo at Rome. After his opening number with orchestra at his first concert, the directors of the Reggia Academia di Santa Cecilia, who manage the Augusteo, engaged him for a third concert, thereby breaking a long established rule in their academy. Mr. Rosenthal returns to America next December after an absence of five years.

Madrid Seeks Church Music Reform

Opera Season in Full Swing—Orchestras Doing Fine Work—Recitalists Please

MADRID.—Under the presidency of the Bishop of Madrid-Alcalá, an assembly (diocesan) of sacred music was held in the Spanish capital, the purpose of which was the purification of the music which is now performed in churches, the basis of the proposed reforms being the Gregorian chant and polyphony, to which even modern modes of writing can be applied.

In addition to a number of learned and interesting lectures, a splendidly trained *a cappella* choir gave a program of liturgical songs. The second concert by the same group consisted of religious polyphony chosen from works of Thomas Luis de Victoria, Francisco Guerrero and Cristobal Morales. The third concert presented contemporary music and organ works from Cabezon to Busca and Beobide.

CHORUS ORGANIZES ORCHESTRA

The Masa Choral has recently organized an orchestra, in company with which it gave popular concerts. Outstanding features were Beethoven's ninth, Acis and Galatea by Handel, Magnificat by Bach, and the first hearing of Christmas Oratorio by Lamote de Grignon, the composer conducting and winning a great success. For the purpose of giving a certain variety to these concerts, the Cantores Clasicos Espanoles and the Spanish-Hungarian Trio also took part.

OPERA SUCCESSFUL

The Artistas Liricos Asociados organized a brief opera season in the Teatro Calderon. The first evening was Madam Butterfly, with Roseta Pampanini, Spigolon and de Franceschi. Other productions were Barber of Seville, with Angeles Ottein, Spigolon, Fregossi, Vela and Lussardi; Carmen, with Maru Falliani, Lolita Marco and Fleta; Bohéme, with Pampanini and Granda; Lucia, with Angeles Ottein, Spigolon and de Franceschi; Rigoletto, with Ottein, Lauri Volpi and Nascimbene. Not to overlook Pagliacci, with Matilde Revenga, Volpi and Nascimbene; Traviata, with Ottein, Oranda and de Franceschi; Tosca, with Matilde Revenga and Volpi; and the first presentation of Christus (by Santiago Aguilar and Juan Alvarez), sung by Carmen Floria and Fleta.

The chief successes of the season were Butterfly, Barber, Lucia and Carmen. M. Calusio conducted.

MODERN PASSION PLAY

Christus is based on the Gospels and presents in eleven scenes, different episodes in the Passion. The mixture of sacred texts and the language which the authors employ is not especially happy. Neither is the music fortunate, as it shows neither character appropriate to the subject, musical relief, nor innovations.

CONCERT LIFE

The Asociacion de Cultura Musical presented the following concerts: Gertler Quartet, Thibaud, Uninsky, Madeleine Grey and the Orquesta Clasica.

The Sociedad Filarmonica auspieed a recital by Maria Rita O'Farril, young Spanish singer, who last year won the Union Radio prize, and gave proof in this concert of a highly cultivated artistry.

At the French Institute were heard Wingber, young French pianist, and Elisa de Sousa Pedroso and José Cubiles, these two in a program of works for four hands. Others applauded were Iniesta, violinist, the Ottein sisters (Lyceum Club) and Miguel Angel (French Institute), guitarist, in collaboration with Prof. Curt Sachs, who lectured on The Dance in France During the Fifteenth and Seventeenth Centuries.

JOSÉ M. FRANCO.

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Music Notes from Coast to Coast

EL PASO, TEX.—March has kept up the reputation of the winter here, by keeping things musical moving. On March 2 the El Paso Symphony Orchestra (H. Arthur Brown, conductor) gave the third subscription concert of the season. To open the program, Mr. Brown chose the overture to The Secret of Suzanne by Wolf-Ferrari, followed by symphony (No. 5) in B flat by Schubert. Then followed Danse Macabre by Saint-Saëns, and Polovetsian Dances from Prince Igor of Borodin. The after intermission group consisted of Siegfried Idyll (Wagner), Russian Sailors' Dance from The Red Poppy (Reinhold Cliere), closing with the Capriccio Espagnole by Rimsky-Korsakoff. Several of the works were played for the first time in El Paso, and the program was well received by a large audience.

On March 7 one of the rarest concerts that we have had the pleasure of hearing was that of the duo-pianists, Ethel Bartlett and Rae Robertson, presented in the third of the El Paso Community Concert Association Series. The charm of that program completely won the audience, which remained motionless through four encores at the end of the concert. It would be hard to picture anything more perfect than the unity of thought and performance between these two artists.

On March 8, the Apollo Club, under the direction of Walter Davis, gave their second concert of the season under the patronage of the Scottish Rite Bodies of El Paso. Ode Akin Schumacher, soprano, and Richard Davis violinist were the soloists with Margaret Hartzook and Nellie Jarvis Manning accompanists.

The MacDowell Club presented Claude Herndon, young El Paso pianist in recital to a large audience on March 10.

On March 11 at the State College of New Mexico, a concert was presented by the Compinsky Trio. The audience being all college students the Trio chose their program accordingly, and there were no dull moments. They played only movements of trios by Brahms, Schubert, Mendelssohn, Cassado, Arensky, Tschaikowsky, and Cësar Franck, with exception of Three Trees by Willy Stahl. The program was exquisitely performed.

The El Paso Chamber Music Society gave their Spring Concert at the Radford School for Girls on March 13, playing the Mozart quartet in B flat (Köchel No. 458). Helen Roberts, pianist, was soloist, interpreting Beethoven's concerto in C minor. This was one of the outstanding concerts of the season.

H. J.

FORT WORTH, TEX.—The Vienna Choir Boys made their third consecutive annual appearance under the auspices of the choir of St. Patrick's Church and W. J. Marsh. The audience was captivated, as always, by the appealing voices and the quaint demeanor of the boys. The operetta this year was Mozart's Reconciliation. W. J. Marsh has celebrated his thirtieth year as organist at the First Presbyterian Church.

E. Power Biggs, English-American organist, was so thoroughly enjoyed on last year's course by the American Guild of Organists that he was re-engaged for this year. His recital covered the chronological scope of organ playing, and left the same fine impression recorded last year.

The Pro Arte String Quartet played the last of its fourth season of recitals, using the Haydn C major (Clock) quartet and the Schumann quintet, with Mrs. George Conner at the piano. The guest soloist was Pearl Calhoun Davis, Wichita Falls, accompanied by Lucile Brooks Huff.

Rollin Pease, of the University of Arizona faculty, but many years ago a resident of this city, appeared in joint recital with Russell Curtis, pianist, of the North Texas Agricultural College, Arlington. Both are seasoned artists, and an impressive program was given.

The Losh Institute gave two performances of Rigoletto under the direction of Sam S. Losh, with cast and chorus entirely drawn from his own school. The cast included Mrs. Harry B. Friedman, Marion Sansom III, Allen Rubottom, O. Z. Gulledge, Beaty Lucius, George Beavers, Robert S. Arnold, Philip Stovall, Mrs. S. A. Wall, Patsy Ruth Miller and Margaret Gillespie. Pianists were Blanche Dean and Olive Blanke.

Nini Theilade, with Dimitri Romanoff and the Whitney Trio, presented the final program by the Fort Civic Music Association. It was one of the most human and sincere expositions of the dance we have seen in many seasons, and the Trio played exquisitely.

Dan Huffman, head of the piano department of Oklahoma A. & M. College, Stillwater, and John Brigham, tenor, were presented by the Muarda Club. Mr. Huffman was especially effective in the music of contemporary composers. Marian Douglas Martin was accompanist.

E. C. W.

SAN ANTONIO, TEX.—Power Biggs, organist, was presented in recital by Walter Dunham. The program, played entirely from memory, consisted of compositions by Handel, Marcel Dupre, Bach, Schumann, Liszt, Mozart, Saint-Säens and Widor, which showed to excellent advantage his unusually fine musicianship, technic and interpretative powers. Several recalls and encores were made necessary by the insistent applause. This was his second appearance in this city. The lovers of fine organ playing are indebted to Mr. Dunham for having sponsored three outstanding concerts this season.

The Tuesday Musical Club (Mrs. Eli Hertzberg, president) presented Joseph Knitzer, violinist, as the third artist in the series of musicales given by this organization this season. Mrs. Paul Rochs is chairman and Mrs. Ed Steves, vice-chairman. The first group, which consisted of the Chorale-Nun Komm, der Heiden Heiland (Bach-Schenkmann) and Chaconne (Vitali) served to show this artist's rich, poetic tone and splendid technic. The Mendelssohn concerto in E minor, which followed, was given a masterly interpretation. The closing group, which consisted of compositions by Chopin-Spalding, Scriabin-Schenkmann and Ravel, was marvelously played. Several recalls were necessary during the course of the program and three encores were granted, at the close. Special mention must be made of the fine support given Harry Sukman at the piano, who, on short notice, took the place of Mr. Knitzer's regular accompanist, Mary Strikler.

The Friends of Music Town Hall Lectures and Festival Association (Elizabeth A. Devoe, sponsor) presented the St. Louis Symphony Orchestra (Vladimir Golschmann, conductor) in concert as their closing attraction of the season. It has been a number of years since there has been a symphonic concert in the city, and it was a rare musical treat to hear this fine orchestra under the splendid direction of Mr. Golschmann. Numbers programmed were by Weber, Beethoven, Tschaikowsky, Debussy and de Falla. It would be difficult to say which was the most enjoyable. Mr. Golschmann and the orchestra were given an ovation at the close and many recalls and three encores were necessary before the audience would leave. The orchestra was signalled to rise twice.

A splendid program was given by the Federal Music Project of this city, of which Albert Herff Beze is director, in honor of Mrs. John F. Lyons, State Director for Texas of the Federal Music Projects and Harry Drought, Administrator of the Federal Projects of Texas. Numbers were given by the various units as follows: Band, directed by Edgar Rogers; Pauline Montimore and Spiritual Singers; San Antonio String Quartet (John M. Steinfeldt, Jr., director); Heron B. Smith and Jazz Orchestra; Maud Wiley and Mamie Denison in duet, accompanied by Hazel Hunter, representing the Recreational Unit; Hazel Whitley Petraitis, pianist, head of the piano department; Full Orchestra, conducted by Eusebio Lazcano; Hill-Billies, directed by Louise Henson; Andres Berlanga and Los Abajenos; Mexican Tipica Orchestra, conducted by Eusebio Lazcano; Walter Wardell and Negro Jazz Orchestra. Preceding the program, Mr. Beze introduced Mrs. Lyons, who spoke of the worth and purpose of music projects and praised highly the work of Mr. Beze. These units showed the excellent work done, since the formation of the project, last November, for which much praise and commendation must be given Mr. Beze for his indefatigable and untiring work. Since this program was given, several more units have been added.

S. W.

NATHAN MILSTEIN,

soloist with the Philadelphia Orchestra at the Academy of Music, Philadelphia, on April 3 and 4 in the Goldmark concerto. The violinist, who was heard in New York under Toscanini the end of March, played again in the metropolis on April 6 at the Beethoven Association concert at Town Hall, with Harold Bauer in the Beethoven sonata in C minor (No. 2) and the Vitali Chaconne. On April 14, Milstein plays a recital in Columbus, O., and, 16 and 17, is soloist with the Chicago Symphony Orchestra for the fifth consecutive season. On April 18 he gives a recital in Carnegie Hall, New York, after which he sails for Europe.

VANCOUVER, B. C.—The final concert of the Vancouver Symphony Orchestra under the leadership of Allard de Ridder, provided considerable enjoyment for a large and responsive audience. Chief interest centered in the performance of the Mendelssohn Scotch Symphony, which was preceded by the Scheherezade Suite of Rimsky-Korsakoff and the Handel Concerto Grosso (No. 4) for strings and woodwinds.

John Goss and the London Singers were presented in recital at the Empress Theatre, March 1, their program consisting of a wide variety of old English songs, Lieder, French-Canadian chansons and sea shanties. Clifford McCormick was the versatile accompanist.

Jan Kubelik, Bohemian violinist, made a welcome reappearance in this city March 17 at the Empress Theatre. He was assisted by his daughter, Anita, who joined him in the playing of the Bach double concerto, and his son, Rafael, who acted in the capacity of accompanist.

The annual Kiwanis Club production took place in the Strand Theatre, March 2, 3, and 4, with Victor Herbert's The Wizard of the Nile being the current choice.

The first week in March brought the San Carlo Opera Company to the Strand Theatre where they were received by capacity houses. The operas presented by well-known San Carlo casts were La Traviata, Aida, Il Trovatore, Martha, Carmen, Madam Butterfly, Lohengrin and Tannhäuser.

A. A. F.

VICTORIA, B. C.—John Goss and his London Singers were enthusiastically received when they made an appearance at the Empire Theatre.

Jan Kubelik, violinist, appeared in recital at the Empire Theatre, March 16. Assisted by his daughter, Anita, he was heard in a performance of the Bach D minor concerto for two violins, and his son, Rafael, was a consistently fine accompanist.

Under the auspices of the Victorian Order of Nurses the David Spencer Choir, Frank Tupman, conductor, gave a delightful concert in the ballroom of the Empress Theatre. The Bach Trio shared the program with the choir.

The Empire Theatre was the locale chosen for the presentation of the delightful comic opera, Merrie England by Edward German, by the Eurydice Club.

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Eastman School of Music Plans Summer Session

ROCHESTER, N. Y.—Herbert Elwell of Cleveland, Joel Belov of Philadelphia, and Frederick Haywood of Oakland, Cal., will be guest instructors the coming summer in the summer session of the Eastman School of Music. Mr. Elwell, composer and educator, is to conduct classes in advanced composition. Mr. Belov offers a course in string methods and instruction in viola; Mr. Haywood will continue his summer courses in normal methods for voice teachers and give private instruction.

The session will be conducted from June 22 to July 25. The session of the College of Arts and Science is contemperaneous with that of the Eastman School and students may co-ordinate their work between these sister schools of the parent university. This is of advantage to graduate students whose number at the Eastman School increases from year to year. Summer courses lead to award of the degrees, Bachelor of Music, Master of Music, Master of Arts in Music and Doctor of Philosophy in Music and credit earned in successive summer terms affords opportunity to graduate students to complete their educational preparation for any type of professional music work.

New students who plan to apply their work toward any of the above-mentioned degrees should make application for admission to Arthur H. Larson, Secretary-Registrar. They should be present for the registration period that begins June 19 and continues through June 20. There are no formal entrance requirements for students who are not candidates for degrees. However, those who plan to study any of the theoretical subjects or applied music at the school for the first time should come for placement tests and auditions either June 19 or 20 so as to be assigned to classes and instructors and be admitted to the first classes on June 22.

Practically all the courses offered during the regular session will be given during the summer. A symphony orchestra is to be organized. A series of concerts and recitals has been arranged. A recreational program is sponsored again with sight-seeing trips made to points of interest in and near Rochester.

The director of the summer session is Raymond Wilson. The staff of instructors is as follows:

Theory, composition and history of music: Leonard Ellinwood, Herbert Elwell, Irvine McHose, Ruth Northup, L. Burrill Phillips, Edward Royce, Gustave F. Soderlund.

Piano: Mabel L. Cooper, Lyndon Croxford, Jerome Diamond, Marie Erhart, Cecile S. Genhart, Zillah Halstead, Gertrude Keenan, Ernestine Klinzing, Max Landow, Gladys Metcalf Leventon, Donald Liddell, George MacNabb, Evelyn McCann, Hazel Sampson, Harry Watts, Raymond Wilson.

Voice: T. Austin-Ball, Lucy Lee Call, Frederick H. Haywood, LeRoy Morlock, Jeanne Woolford.

Organ: Abel M. Decaux, Harold Gleason.

Violin: Joel Belov, Effie Knauss, Marion E. Sauer, Karl Van Hoesen.

Viola: Joel Belov.

Cello: George Finckel.

Harp: Eileen Malone.

Orchestral instruments: arrangements for private lessons on flute, oboe, clarinet, bassoon, horn, trumpet, trombone, bass and tympani may be made by application to the director of the summer session.

Public school music: Sherman Clute, Anne Donoghue, Frederick H. Haywood, Charles H. Miller, Marlowe Smith, Karl Van Hoesen.

Courses in music education: William S. Larson.

Courses in musicology: Harold Gleason.

Theory of pedagogy: Irvine McHose.

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Normal courses for voice teachers: Frederick H. Haywood.

Normal course for violin teachers: Joel Belov.

Normal course for creative music for children: Lottie Ellsworth Coit.

Courses in ensemble: Joel Belov, Max Landow.

Course in piano interpretation: Max Landow.

Eastman Summer School Orchestra: Paul White, conductor.

RADIO HIGHLIGHTS

Dialed by M. L. S.

Olin Downes, music critic of the New York Times, joins Orrin Dunlap, Jr., radio editor of the same journal, in casting a severe eye on the between-act interviews with the vocally eminent which have interspersed the Metropolitan Opera broadcasts this year. Mr. Downes mentions especially a chat between Lauritz Melchior and Milton Cross, the announcer, which emphasized the Danish tenor's hobbies of hunting and cooking. Mr. Downes hastens to assert that undoubtedly these inane comments were thrust upon rather than emanating from Mr. Melchior, who only read the lines the script called for. However, Mr. Downes sees this type of interview as an injustice to Mr. Melchior's acknowledged artistry and intellect, an insult to the average of public taste, and general ineptitude all around. He points out that people who listen to a program of the high standard of a Metropolitan Opera performance would scarcely care for interludes of dialogue which are innocuous and boring. . . . We wonder if Mr. Downes is an assiduous listener to interviews over the air with prominent persons of any calling? The Metropolitan question-and-answer periods were no worse than most of the ether interviews this winter. Rudy Vallee, for example, presented Dorothy Thompson, Sinclair Lewis's dynamic spouse, on the Fleischmann Yeast Hour, introducing her as an expert of European affairs, and whetting curiosity by declaring that his sponsors took no responsibility for any opinions that might be expressed by Miss Thompson. . . . who then proceeded to deliver so yes-and-no and colorless a discourse as could not possibly set Fleischmann Yeast or even a European dictator into a ferment. . . . Better interviews or none would be a good slogan if we could interest anyone in adopting it.

Turning from the spoken word to the realm of tonality, Sunday's list presented the usual intervals of musical excellence. The Radio City Music Hall broadcast (WJZ) observed the beginning of Holy Week by giving Rossini's Stabat Mater, with the fine soloists Viola Philo, soprano, Edwina Eustis, contralto, Jan Peerce, tenor, and Robert Weede, bass. Erno Rapee conducted. . . . The Magic Key Hour, WJZ's early afternoon weekly, had for one of its chief figures Doris Doe, whose rich contralto tones were well exemplified in operatic excerpts and various other numbers.

Among the evening hours was the customary Master Musicians program from WOR, featuring Nadia Reisenberg as the delightful piano soloist with Alfred Wallenstein and his orchestra.

Later, WEAF carried a program of significance when Jean Dickenson, coloratura soprano and protegee of Lily Pons, released her crystalline voice for the edification of the listeners of the Melody Masters Hour. Miss Pons personally introduced the young artist.

Emanuel List, basso of the Metropolitan Opera, dominated the General Motors concert (WEAF), with the collaboration of the General Motors Orchestra and Erno Rapee. Mr. List's vocal magnificence was evidenced in La Calumnia from Rossini's The Barber of Seville and several songs.

The Ford cohorts on WABC had for protagonist Helen Jepson, soprano of the Metropolitan, with the Ford Symphony Orchestra and Chorus under Victor Kolar. Miss Jepson, who has been scoring heavily in concert all over the country this season, as well as in the New York opera emporium, was in full possession of her notable vocal and expressive qualities.

An item of interest to the musically erudite, as well as mere lovers of sweet sound, was the appearance of Lazare Saminsky as guest of Eddy Brown, violinist, with Alfred Wallenstein's orchestra over WOR on March 30. Mr. Saminsky, one of the foremost contemporary composers and an authority on modern and ancient Hebrew music, was commentator on a program which included his own Hebrew Rhapsody performed by Mr. Brown and the orchestra.

One of the most enjoyable of the midweek programs was that of the Pittsburgh Symphony Orchestra (Antonio Modarelli, conductor) on Thursday evening (WJZ), when Reinald Werrenrath, baritone, was the assisting artist. Mr. Werrenrath's virile and discerning artistry endowed the half-hour broadcast with especial distinction and dignity. Another Thursday night highlight was the inclusion of Albert Spalding, America's pride among the violinists, on the Kraft Cheese hour of WEAF.

With a good deal of whoop-la and ballyhoo from the announcer, the new series by Marion Talley was inaugurated on Friday night. The silvery-toned Miss Talley is now available over WEAF every week in familiar opera arias, light opera selections and favorite numbers of concert repertoire. A welcome feature on the air waves is the presence of this American singer, so eminently endowed and, while still in her twenties, haloed by legend and glamor.

A footnote to this column must make mention of the excellent singing of Franklin Riker, tenor, on March 27 from WBT, Charlotte, N. C.

Lois Bannerman at Convention

Lois Bannerman, harpist, is to be a soloist on the program following the "Twentieth Birthday Dinner" at the convention of the New York Federation of Music Clubs at the Hotel Astor, New York. Mrs. Etta Hamilton Morris is the president. April 17, Miss Bannerman plays a duo-harp program in Rockville Centre, N. Y., with her mother, Marion M. Bannerman; May 5, she appears in recital at Somerville, N. J., with Frederick Wilkins, flutist; 6, she is being presented in concert at the Central High School, Valley Stream, N. Y., by the department of music education; 7, she will be a guest artist for the Illuminati Club of Brooklyn at the Towers Hotel on their Presidents Day program.

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Atlanta's Spring Calendar Includes Attractive Recital by Rose Bampton

Dance Production Planned—Eminent Artists for Next Season's Concert Series—The Bohemian Girl Sung by Local Forces—Club, School and Church Programs Featured

ATLANTA, GA.—Rose Bampton, mezzo-soprano of the Metropolitan Opera Company, presented as soloist with the Emory University Glee Club at Glenn Memorial Auditorium on March 25, was the last of the season's artists to appear here. She created much enthusiasm for her exquisite vocal endowments. The large audience insisted that she add many encores to her charming program. Dr. Malcolm Dewey, director of the Emory Glee Club, was in charge as usual.

DANCE DRAMAS PLANNED

The Dance Crafters' production of A Midsummer Night's Dream and Hansel and Gretel in dance drama form, which is to be given on April 23 at the Fox Theatre, is the most elaborate local event of the season. More than 1,000 participants in the dance dramas include groups from Atlanta schools and colleges as well as students of the dance. Foremost teachers and professional dancers of the city have been rehearsing for several weeks under the direction of professional members of the organization. Officers of the Dance Crafters include Dorothy Alexander, president; Ernestine Hirsch Stern, vice-president; Louise Smith, secretary; Lottie Hentschel, treasurer; Jack Rand, business manager; and Mary Woodruff Darcey, publicity chairman. Marion Rhyne, Marion Bailey Springer, Jane Boyd, Mrs. Park Kirkpatrick, and Sunya Shurman, are members of the production committee, also. The Dance Crafters was founded by Mabelle S. Wall.

ARTISTS FOR NEXT YEAR'S CONCERT COURSES

Artists are chosen for the 1936-37 All-Star Concert Series, sponsored by the Atlanta Music Club and the Atlanta Philharmonic Society. The decision has been reached to return the series to Atlanta's Auditorium Armory, made famous by many years of Metropolitan Opera productions. Lawrence Tibbett, American baritone; Sergg Rachmaninoff, Russian pianist; Kirsten Flagstad, soprano, Nino Martini, tenor, and Gladys Swarthout, contralto, all of the Metropolitan; La Argentina and Escudero, noted Spanish dancers with a ballet of fifty and an orchestra; and the St. Louis Symphony Orchestra (Vladimir Golschmann, conductor) with Albert Spalding, violin soloist, comprise the list of artists to be brought to Atlanta next season.

The Atlanta Music Club (Mrs. Thad Morrison, president) proposes to present as the independent series of that organization, three attractions in the Auditorium of The Atlanta Woman's Club. The artists selected are Lotte Lehmann, soprano; Artur Schnabel, pianist; and the Roth String Quartet.

A. G. O. PROGRAM

The Georgia Chapter of the American Guild of Organists (Ethel Beyer, dean) presented a program of modern music for organ at the Druid Hills Baptist Church as the program for March, with Mrs. Stephen Banta, chairman. Eda Bartholomew, Emilee Parmalee, Mozelle Young, Joseph Ragan and Charles Johnson were the organists with Mrs. S. G. Stukes as contralto soloist.

Bernard Laberge of New York was entertained by members of the local chapter of the American Guild of Organists. Virgil Fox, Palmer Christian, and Charlotte Lockwood are Laberge artists who have played here.

BOHEMIAN GIRL SUNG

Of programs by local musicians, The Bohemian Girl, opera by Balfe, was successful enough to be given three performances by the Alberta Summer Light Opera Company under the direction of Alberta Carroll Summer. Two presentations at the Atlanta Woman's Club Auditorium and one at the College Park Woman's Club were well received.

The Studio Club gave a musicale with Mrs. Thad Morrison, pianist; Minna Hecker, soprano; and Irene Leftwich, accompanist, presenting the program.

The Morgan Stephens Conservatory of Music gave the thirty-fifth annual student's recital under the direction of Theodora Morgan Stephens. The Young Artists Division of The Atlanta Music Club presented the regular program with Mrs. Benjamin Elsas as guest artist. And the Junior Division of the music club, under the direction of Mrs. Armand Carroll, gave the final program of the year at the Studio Arts Building with Nona Early Randall, pianist, as the guest artist.

The Choir of the Peachtree Christian Church, which is composed of forty-five voices, under the direction of the organist, Mrs. Victor Clark, gave The Seven Last Words by Theodore Du Bois at the church and repeated it on April 5. The cantata will be presented at the First Methodist Episcopal Church at Newnan, Georgia, where Frances Coleman is the organist.

The Music Educators National Conference in New York was well attended by Southern musicians. Those going to the conference from Atlanta were Lawrence G. Nilson, director of music in Atlanta schools, and Ruth Weegand, assistant director, Mrs. De Bruyn Kops, Edna Whitmore, Anne Grace O'Callaghan, and Senta Mueller. Other representatives from Georgia were: Mrs. Methvin, Columbus; Mrs. Barnes, Statesboro; Henrietta Collings, Macon; Jennie Bell Smith, state supervisor, Athens; and Max Noah, Milledgeville.

M. S. W.

Mme. Gerster-Gardini President of New York Club

Berta Gerster-Gardini has been elected to the presidency of the New York club organized a year ago by Mrs. Edgar Stillman Kelley, and called the Gerster-Gardini Club. Mrs. Thomas Gerber, former president, was

BERTA GERSTER-GARDINI

obliged to resign due to an indisposition which necessitated her taking a sea trip. Mrs. Kelley founded the group in honor of Mme. Etelka Gerster, eminent singer and teacher, whose home in Berlin was the meeting place for society and artists. In forming the Gerster-Gardini Club, Mrs. Kelley purposed to preserve these traditions and make them available to young American singers. The Etelka Gerster Scholarship Fund, to which the proceeds of the club are devoted, was the result.

Membership in the club is as follows: a patron contributes $100 or more; this entails the privileges of four invitations to all activities of the club and of serving on the committee as a judge at the contest in the form of an operatic performance to be given in April. Associate members pay $25, which entitles them to two invitations to four teamusicales. Non-Resident Member and Student Member fees are $2.00, carrying one invitation to a musicale.

Salmaggi Opera Company Engages Singers

Alfredo Salmaggi's New York Hippodrome Opera Company, which is appearing at the Academy of Music, Brooklyn, N. Y., the week of April 13, has added several new singers to his list. These include Luisa Franceschi, coloratura soprano; Charlotte Boerner, German soprano; Manuel Marti-Folgado, Spanish baritone; Bruno Borghesi, Russian baritone; Arturo Cheltri, Italian-American tenor; Nina Quartin, American coloratura soprano; Jarna Paull, mezzo-soprano; Jane Gilligan, Irish-American mezzo-soprano; Gladys Axman, soprano, formerly of the Metropolitan Opera; and Lomelino Silva, tenor. The schedule of performances holds Traviata, April 13; 14, Aida; 15, Lucia di Lammermoor; 16, Tosca; 17, Carmen; 18, Rigoletto; 19, Cavalleria Rusticana and Pagliacci.

Arthur Fear Sailing for British Engagements

Arthur Fear, baritone of the Covent Garden Opera has returned to England on the SS. Aquitania. Two days after his arrival he takes part in a concert performance of Parsifal directed by Sir Henry Wood at Queens Hall. Before returning to Covent Garden, he will make a number of appearances in England and Wales.

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Season in London

(*Continued from page 5*)

thing of the directness and spontaneous realism of Verdi; its music, when it is just music (as in the orchestral interludes), is in the authentic key.

Albert Coates Conducts

The performance given in concert form in the Queens Hall, conducted by Albert Coates, was efficient and impressive; but it cried out for the missing vital element—the action. There was never a doubt that the music is genuine music of the stage, but without costume and action the English words (excellently translated by M. D. Calvocoressi) sometimes came perilously near the ludicrous. Oda Slobodskaya was a powerful and touching heroine; her men folk, Harold Williams, Parry Jones, Hughes Macklin and Tudor Davies, though musically on her level, lacked the peasant tang. Enid Cruickshank made an excellent Sonetka. The B.B.C. Orchestra and chorus were splendid. The audience (in the hall) applauded wildly.

Fag-End Stars

Spring is early this year and the season seems prematurely at its fag-end. "Seems" is the word for this is merely the hiatus before the annual musical orgy that accompanies the halcyon days of the social season each year. Already the house-painters and washers are out in full force to remove the famous London soot from fashionable façades.

Meantime a few straggling headliners still enhance the monotonous round of locals and debutantes. Szigeti for instance, came back to play to a Sunday afternoon audience at the Palladium. He has the knack of building a program that is not a sonata recital yet maintains a high musical level. But a sonata (Brahms' D minor) beautifully recreated, with Nikita Magaloff at the piano, was the chief item, followed by sonatinas of Weber (arranged by Szigeti) and Magaloff. Handel's Passacaglia, in Thomson's arrangement, now rarely heard, and Bach provided an impressive beginning.

Lea Luboshutz, better known in America than here, gave the second of two recitals a few days ago. She impressed the public as a serious musician and a fiddler to the manner born. Tartini, Bruch and miscellaneous pieces showed her technical qualities; in Beethoven's C minor sonata (with Eugene Helmer) she paid tribute to the greater muse.

Gaspar Cassadó was joined by Friedrich Wührer in a sonata recital consisting of the three B's, and their ensemble proved to be as good as their individual virtues as cellist and pianist respectively. Antonio Brosa too found a new and excellent partner in Franz Reizenstein, playing violin sonatas ranging from Haydn to Debussy and Hindemith. A charming rarity was Schubert's variations on Ihr Blümlein alle.

Iso Elinson, a Finnish pianist of remarkable qualities, who is coming to the fore, devoted his recent recital to Schumann and Chopin, and Solomon, that talented Londoner, gave an imposing program including "big" sonatas by Beethoven and Chopin as well as Brahms' Handel Variations.

Another "Swedish Nightingale"?

Something in the nature of a sensation was caused by the appearance of a twelve-year-old coloratura singer from Sweden, who may or may not follow in the footsteps of Jenny Lind. She is already versed in the popular florid repertoire and intones Casta diva, Je suis Titania, *et cetera*, with absolute correctness of pitch. But that, so far, is all: a human music box is the simile that someone was prompted to draw.

The English Are Musical

Madrigal singing is so much a matter of course in this country that one is apt to overlook concerts like the Oriana Society's at the Aeolian Hall, where such *recherché* things as Weelkes' Phantastücke Spirites and madrigals by Gesualdo and Arcadelt, as well as the more usual *a cappella* works by Byrd *et al* were sung with uncanny precision under Kennedy Scott. To hear such amateur ensembles, and for that matter the professional ones like the Wireless Singers of the B.B.C., is to realize what a remarkably musical nation the English are. No one, in fact, doubts it; yet there are still springing up societies and "movements" for the propagation of British music and the refutation of Bülow's mistaken remark about *"das Land ohne Musik."* An inferiority complex—in music, as in life—seems to be all but incurable.

It is worthy of note in this connection that the B.B.C. Orchestra which last year made a quiet but successful visit to Belgium, is about to embark on its first full-fledged foreign tour, visiting Paris, Zürich, Vienna and Budapest under its permanent conductor, Dr. Adrian Boult. The projected programs are a model blend of standard classics, British moderns and music of the country that is being visited. The orchestra is of course 100 per cent British and is now challenging the judgment of Europe's musical nabobs.

Prague Music Events

(*Continued from page 5*)

and the witching hour in the Wolfsschlucht, with its fanciful animals, phantoms and wild chase. But this manner is not realizable, if old fashioned and provincial stagecraft is called upon. The elimination of the Xamiel who has to appear on the stage, was one of the most foolish ideas with which Graf professed to assert his modernism.

Strange Delivery

Orchestra and singers were in a muddle. Conductor Fritz Zweig seemed to mistake the nature of the score. Hilde Konetzni was best in Agathe's Cavatina; Kurt Baum sang a throaty-voiced Max; Theodor Scheidl lacked rhythmic precision in Kaspar's tunes. The remainder of the cast including Herta Rayn (Aennchen), Josef Hagen (Ottakar), Julius Gutmann (Kuno). Fritz Güllnitz (Kilian) and Magnus Andersen (Hermit) left much to be desired. Emil Pirchan's new equipment was convincing only in the woodland scenery of the finale, while the choruses trained by Hans Georg Schick, sang somewhat like German beer-students. The only signal feature of the evening was the lighting by Franz Leminger. Nothwithstanding all of which, a huge audience gave warm applause.

Great Success

After the first representation of Der Junge René, new version of an old operetta by Leo Fall, the German Theatre brought the local premiere in German of Jara Benesch's Saint Antonius. The libretto presents a happy end with three loving couples. The score contains delightful songs and brilliant marches. A surprise was Lisl Macheiner, young newcomer. She took the public by storm. Highly gifted and lovely in appearance, she proved to be a charming actress and fascinating dancer. The performance conducted by Herbert Popper and stage-managed by Renato Mordo, provoked many ovations.

Philharmonic Notes

Alexander Zemlinsky directed the Czech Philharmonic in second symphony in D by Johann Christian Bach, Beethoven's Eroica and second suite for small orchestra by Emil Hlobil, the latter mixing jazz elements, tuneful passages, and modern polyphony.

The Holday-Camps Society engaged Erich Kleiber to lead its annual charity-concert. The reading of eighth symphony (Beethoven) and Symphonie Fantastique (Berlioz) was conscientious without being satisfactory. A packed house applauded tremendously.

In honor of the eighty-six-year-old president Masaryk, Nikolai Malko arranged a gala night of high calibre. The numerous listeners applauded with vigor fourth symphony (Dvorak), Antar (Rimsky-Korsakoff) and fourth symphony (Roussel), the latter new to Prague.

Assisted by the German Theatre Orchestra, the German Men's Choral Society celebrated the seventy-fifth anniversary of its existence. Under Heinrich Swoboda, Beethoven's Prometheus Overture and Bruckner's Mass in F minor were given. Rose Book, Lydia Kindermann, Kurt Baum, and Josef Hagen singing the solo parts.

Czech Orchestral Novelties

Umelecka Beseda, publishing house of contemporary music, deserves praise for bringing to attention new works for orchestra, conducted by Metod Vymetal. After Start, a modern motorial symphony by Pavel Borkovec, the public was charmed with Frantisek Picha's suite for string orchestra and gong, a work marked by beauty of tone and well-contrasted movements. Divertimento for bassoon and chamber orchestra by Emil Hlobil, seemed written with little knowledge of the instrument, soloist Bidlo at times having difficulty in being heard. Jaroslav Zich tried to restore the outdated melodrama in his Heligoland Romance, and first symphony by Jaroslav Mastalir, was much too long for what it had to say.

Lamond in Top Form

Frederic Lamond, pianist, announced three Beethoven recitals, the first of which was a sensation. After presenting a rather wilful interpretation of sonata (op. 106) Lamond better exploited his pianistic abilities in sonatas (op. 31, No. 3 and op. 81a) Rondo (op. 51, No. 2) and some Bagatelles (op. 119).

Another highlight was the debut of Sigurd Rascher, young saxophonist from Copenhagen. He proved himself a first-rank virtuoso, doing contemporary music with phenomenal virtuosity and breath-technics. Accompanist Hans W. Süsskind excelled in his delivery of sonata for piano (op. 1) by Alban Berg.

The seasonal recital of Gertrude Pitzinger, native contralto of high quality, was heard by a large and enthusiastic audience. Delia Lipinskaja, talented *chansonnière*, bewitched her listeners with her charm and intelligence. Adorers of terpsichorean art, approved Rosalia Chladek and Lillian Harmel, who understood making the most of their gyrations.

Charlotte Symons Heard in Three Cities

Charlotte Symons, lyric soprano of the Metropolitan Opera, who sang in Williamsport, Pa., on March 9, was immediately engaged for another appearance there. She also is to sing in Wilkes-Barre, Pa. on April 23 and in Jordan Hall, Boston, on April 29.

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STUDIO NOTES

MELANIE GUTTMAN-RICE

A program was presented on March 22 at the New York studio of Melanie Guttman-Rice. The singers appearing were Betty Martin, coloratura soprano; Florence Wilson, soprano; Ellen Reep, contralto; and Merrill R. Dames, tenor. Each was heard in solo numbers and the recital ended with two trios by Brahms for women's voices, with accompaniments by Esther Harsh, harp, and Lucile Rice, violin. The beauty of these trios was well brought out, and conveyed much enjoyment to the audience, as did the solo offerings in which the participants displayed their fine voices and excellent training. All three of the feminine singers have studied voice at the University of Seattle with August Werner, former pupil of Mme. Rice. Miss Martin and Miss Reep continue their studies with Mme. Rice, while Miss Wilson, after three months of work with her, is returning to the University of Seattle, where she is engaged to teach theory and harmony and assist Mr. Werner in the voice department. The singing of Mr. Dames was marked not only by warmth of tone but by musicianship.
M. W.

ADOLPH ECKSTROM

Maria Silveira gave a recital on March 29 at the New York studio of Adolph Eckstrom. In a program containing vocal music by Mozart, Richard Strauss, Lalo, Rimsky-Korsakoff, Eugene Goossens, Leoncavallo, Joaquin Nin, Joaquin Turina and Portuguese folk songs and Old English songs, Miss Silveira gave much pleasure to her hearers with her tonal beauty and feeling interpretations. Her voice is appealing, clear and brilliant in quality, and she uses it with skill and taste. These endowments are set off by a personality of charm. She imbues each number with individuality. Perhaps the most colorful of her offerings were the Spanish and Portuguese songs. In these the native fire was brought out with exciting effect. Her excellent accompanist was Esther Londell.
M. W.

ETHEL GLENN HIER

A program entitled Music of Many Lands was presented by pupils of Ethel Glenn Hier on March 29 at the Altenburg Auditorium, Elizabeth, N. J. The honor guests were the fathers of the performers. The stage was decorated with flags, and the participants were dressed in the costumes of the various countries represented. Folk music and excerpts from the standard repertoire of America, England, Scotland, Germany, Japan, Russia, China, Bohemia-Austria-Hungary, Switzerland, France, Spain, Italy and Poland were given. Those appearing were Nancy Glendenning, John Ward, Bobby Wise, Ruth Beyer, Barbara Goodman, George Scott, Alex Prochazka, Caroline Storms, Jean Williams, Peggy Waller, Ruth Kelley and Jane Storms.

MARGARET ELLEN MAC CONACHIE

BROWNSVILLE, TEX.—Vocal and piano pupils of Margaret Ellen MacConachie gave a recital in the First Baptist Church on March 23. Those appearing in a program of items by Schubert, Haydn, Johann Strauss, Chaminade, Goddard, Victor Herbert, Friml, Romberg and others were Margaret Weinert, Gladys Woodrame, Mary Moses, Rose Alice Bishop, Amy Bauer, James E. Towle and Mrs. A. B. Nivens. Accompanists for the vocal numbers were supplied by Mrs. Richie, piano, and Mrs. Niven, organ. Miss MacConachie is to teach in Chicago and Los Angeles this summer.
K. S.

PIETRO YON

On March 26, Mary Webb Alyea played the first of a series of private organ recitals to be given by artist pupils of Pietro Yon in his studio in Carnegie Hall, New York. Mrs. Alyea presented a well-chosen program which was enthusiastically received by the audience. She is an excellent performer, with a fine manual and pedal technic.

Mrs. Alyea is a resident of Rutherford, N. J., where she teaches. She is also on the faculty of the Granberry Piano School in New York, and the Baecht School in South Orange.
J. V.

DORNAY-CULP

Morton Bowe was the tenor soloist in Rossini's Stabat Mater at St. Bartholomew's Church, New York, on March 15, under the direction of Dr. David McK. Williams. Mr. Bowe is one of the artist-pupils from the Dornay-Culp Studios in New York.

Lucile Kellogg Presents Pupils

EAST HAMPTON, L. I.—Lucile Kellogg presented some of her students in a song recital at Guild Hall on March 15. Among those participating were: Henriette Welsh, Louis Elliston, Alice Hughes, Mrs. Nelson Osborne, Mrs. Nathaniel Hildreth, Raymond Whitaker and Mrs. Stephen Palmer. Composers represented were Woodforde-Finden, Ball, Hawley, Del Riego, Hildach, Rasbach, Brown, Cadman, Buck, Mana-Zucca, Charles and Schindler.

The singers reflected much credit upon their training by Miss Kellogg. The voices were fresh and easily produced and they sang with clarity of diction and style. Maude Edwards Taylor furnished sympathetic accompaniments. The guest artist of the afternoon, George A. Ryall, pianist, added to the enjoyment of the affair through his artistic interpretation of the March Militaire of Schubert-Tausig and the Chopin scherzo in B flat minor.
B. K.

ALBERTO SCIARRETTI,

pianist, conductor and teacher, has devoted himself largely to vocal instruction since his return to New York in 1929 from a four-year world tour. Florence Vickland, one of last year's Naumburg Prize winners, is from the Sciarretti Studio. (Photo by Polito.)

Lawrence College A Capella Choir on Tour

On March 28, the Lawrence College A Capella Choir, under the direction of Dean Carl J. Waterman, left Appleton, Wis., for its fifth annual tour. Composed of sixty-five picked voices from the college of liberal arts and the conservatory of music of Lawrence College, the choir made its initial concert appearance at Appleton in February as the fourth number of the Community Artist Series. As in previous years, the group visited Chicago and suburbs, singing a concert sponsored by the Lawrence Alumni Club of Chicago at the Community House, Winnetka, on April 1; at the Seymour-Whittier Auditorium in Blue Island on April 2, and at the First Congregational Church of Oak Park on Palm Sunday evening. Other cities included in the itinerary are: South Bend and Gary, Ind.; Madison, Wauwatosa, Waukesha, Portage, Lake Geneva and Milwaukee, Wis. The program chosen by Dean Waterman for this season includes, O Rejoice, ye Christians, Loudly, by Bach; the Brahms' motet, A Crown of Grace; compositions by Nikolsky, Palestrina, and Tschaikowsky; several modern part songs, and a wide variety of folk song arrangements.

Moses Smith to Direct Salzburg Tour

Moses Smith, music critic of the Boston Evening Transcript, will be the musical director of a limited party of tourists who are to go to the Salzburg Festival for an extended visit this summer. The itinerary also includes various performances and points of musical interest en route, in London, Paris, Vienna, Switzerland and Linz, Austria. In the last-named city the party will attend the Bruckner Festival, held there in July.

Mr. Smith, newspaper critic and magazine contributor for many years, former Boston correspondent of the Musical Courier, teacher and lecturer on music, will carry on informal discussions about subjects of musical import on the trip, including more detailed treatment of the concert and operatic performances at Salzburg. The tour is under the management of the Consolidated Travel Bureau of Coolidge Corner, Brookline, Mass.

Schmitz Book Among "Year's Fifty Best"

The Capture of Inspiration, a text book by E. Robert Schmitz, was chosen as one of the fifty best books of the year by the American Institute of Graphic Arts, and was one of those displayed on February 10 at the New York Public Library. The book includes many drawings and charts by Mr. Schmitz, as well as illustrations by Neapolitano and its spiral binding and presentation was evolved by Merle Armitage. T. P. Campbell of Denver, Col., distributor for the book, announces that the first edition is nearly exhausted and a second printing is under way. Lending libraries that have subscribed to this book include the New York Public Library; Royal Music Academy, London; Philadelphia Public Library; State Library, Lansing, Mich.; Yakima, Wash.; Montreal University; Detroit Public Library; University of California Library; Los Angeles Public Library; Syracuse, N. Y.; North Texas Agricultural College; Potter Comby, Amarillo, Tex.; Denver Public Library; Hawaii University Library; Hutchinson, Kan.; and others.

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BIANCA SAROYA and DIMITRI ONOFREI,
soprano and tenor, have been singing leading roles with the San Carlo Opera in its tour throughout the United States this season. (Saroya photo by Alfred Fabris.)

GEORGIA GRAVES,
contralto, appeared in February on the Metropolitan Opera Auditions of the Air, and also recently on the Women's Radio Review, both WEAF. She gives a concert at the Knox School, Cooperstown, N. Y., April 17, and one in Yonkers, N. Y., April 24. (Photo by Chidnoff, New York.)

EMMA OLSSON,
pianist and lecturer, presented a lecture-recital at the LaForge-Berúmen studios, New York, March 29. Miss Olsson will make a lecture tour of the eastern states during the 1936-37 season.

WOLFGANG REBNER
on tour as accompanist with Emanuel Feuermann, cellist. The two sailed from San Francisco early this month for Japan, China, South America and Mexico, and then return in the fall to the United States for engagements here. Before they left for the Orient, several concerts were given in Canada.

GLADYS SWARTHOUT,
mezzo-soprano of the Metropolitan Opera, on the set in the filming of her second picture, Give Us This Night, which includes new scores by Erich Wolfgang Korngold for the sequences of Romeo and Juliet scenes included in the pictures which opened April 4 at the Paramount Theatre, New York. In the photo is Miss Swarthout singing a score with Philip Merivale at the piano, while Frank Chapman and Al Hall, the director, look on.

DINO BIGALLI
has been connected for many years with operatic enterprises abroad and the Chicago City Opera Company. He is now the musical director of the Chicago Opera Company touring the Middle West presenting Carmen, Faust, Rigoletto and Hansel and Gretel. Besides conducting grand opera Maestro Bigalli is known as a vocal coach. (Photo by Maurice Seymour.)

THE NIGHTINGALE TRIO
Lisel Sandor, Yvonne Ravell and Nellilew Winger, all coloratura sopranos. The ensemble sang at the White House in March, and also were heard for a week at Radio City Music Hall, New York. The trio was formed at the suggestion of Estelle Liebling, who has made several arrangements for this unusual combination. Miss Liebling first introduced the Nightingale Trio on her WOR program. This fall they began a series of NBC appearances. In addition to being presented on important commercial hours, they have sung in Philadelphia at the Fox Theatre, and early in April began work on their first movie short for Warner Bros. Lisel Sandor, wife of Arpad Sandor, is the daughter of Leo Blech, conductor and composer.

CATHERINE DENCH HAWKS,
mezzo-soprano, gave a recital in Steinway Hall, New York, on March 19. A former singer in the Schola Cantorum, Miss Hawks sang French, Spanish and Italian songs of Boulanger, Vidor, Bizet, Saint-Saëns, Sibella, Liquido, Respighi and Cimara, English songs of Mednikoff, Seiler, Head and Coates. Her accompanist was Stuart Ross.

ANATOL RAPOPORT
posing as a Mexican desperado after one of his appearances this season in Mexico. He was the soloist for the Liszt festival there and is to make his first tour of South America returning to the United States next fall. Mr. Rapoport is also known as a lecturer on musical history and appreciation.

(See Inside Front Cover for Additional News Pictures)

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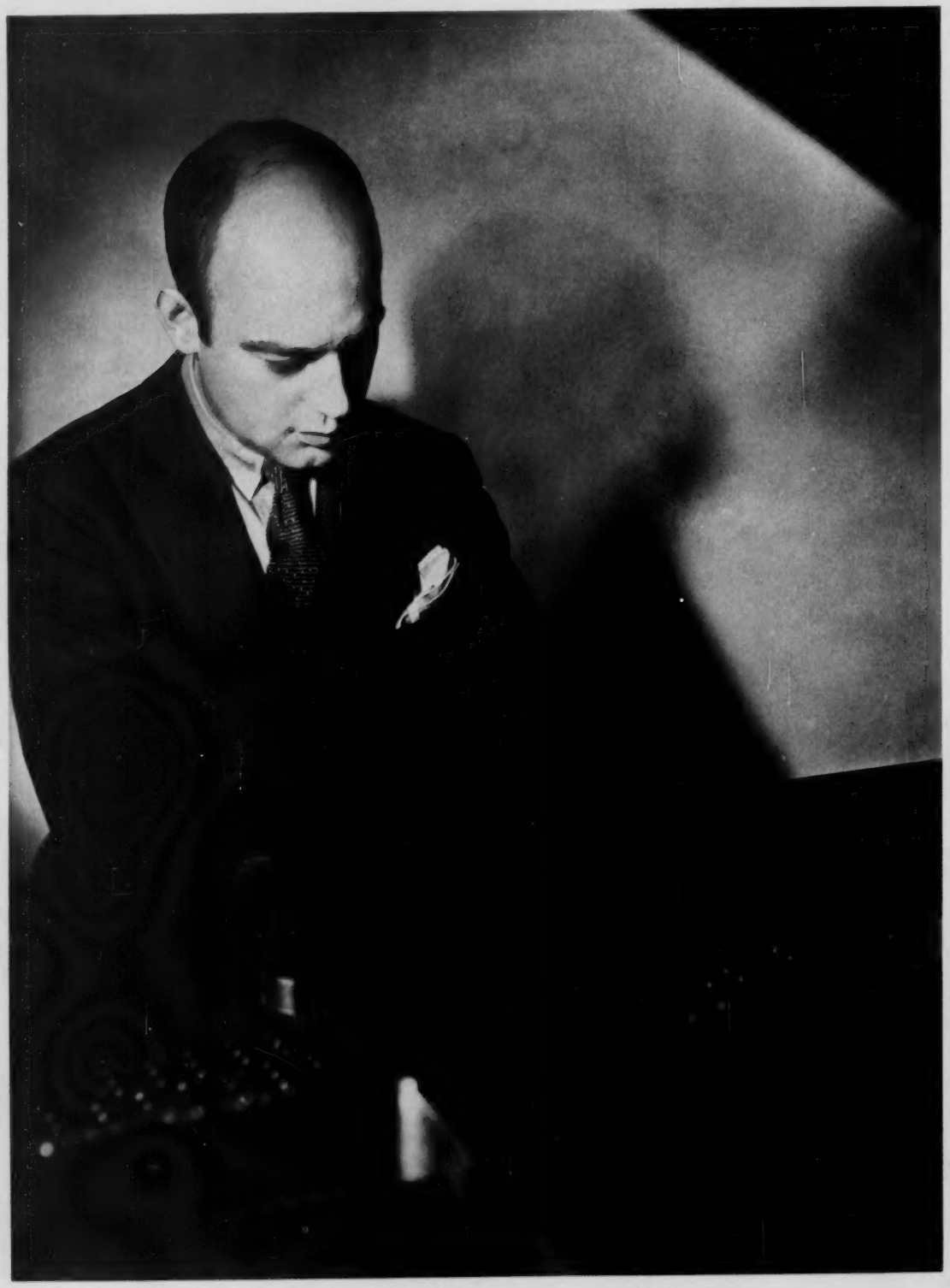

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